TARBELL COURSE IN MAGIC

VOL. 4

FOR THE PROFESSIONAL, AMATEUR AND BEGINNER

TRIBUTE TO MAGIC'S GREATEST TEACHER

DR. HARLAN TARBELL
1890—1960

There is no one in any magic club who has not at some time or other learned from Dr. Tarbell. There are many who lay the credit for their entire professions to the *Tarbell Course*, that vast storehouse of magical knowledge, painstakingly illustrated in great detail, with a text so crystal clear in simple English that students were doing the tricks almost as they read about them. Dr. Tarbell had two great God-given talents that fitted in perfectly with his acquired talent of magic—he drew like an angel and he wrote with amazing clarity.

He alone had been able to put before magicians, beginners or otherwise, in a form they could quickly and easily understand.

You may never have met him personally, although he was so faithful in fraternal magic that seldom was he away from any national or local convention, any gathering of the clan. When you met him for the first time, you thought of him as a little like Will Rogers—slender, wiry, five foot eight, never weighing over 130 pounds, keen of eye, ready of tongue, a little nervous and restless, kind to everyone, comfortable to be with, easy to know.

Dr. Tarbell is not only for this generation. He will be known as the greatest teacher in magic. The man who laid down the rules, and played the game according to them.

(continued on back flap)

1.50

THE TARBELL COURSE IN MAGIC

Harlan Tarbell

The TARBELL COURSE IN MAGIC

WRITTEN AND ILLUSTRATED BY

HARLAN TARBELL

Edited by

Ralph W. Read

Revised Edition

Volume IV
(Lessons 46 to 58)

PUBLISHED BY

D. ROBBINS & CO., INC.
70 Washington Street, Brooklyn, N.Y. 11201

Copyright, 1927, by Tarbell System, Inc.
Copyright, 1978, by Tannen Magic, Inc.
Copyright, 1978, by D. Robbins & Co., Inc.
Eighth Printing, 1989

COPYRIGHT IN CANADA AND IN ALL COUNTRIES
SUBSCRIBING TO THE BERNE CONVENTION

All rights reserved: No part of this book, text or illustrations, may be reproduced in any form without the written permission of the publisher.

A ROBBINS PUBLICATION

Printed in U. S. A.

To
My Wife
Martha Beck Tarbell

CONTENTS

FRONTISPIECE II

DEDICATION V

CONTENTS IX

INTRODUCTION XIII

LESSON 46—NOVELTY MAGIC 21

Christopher's Telegram to Flowers, 21—Flash Paper, 23—Christopher's Flaming Napkin, 23—Instantaneous Flower Production, 25—Bert Easley's Impromptu Cigarette Production, 27—Smoke Up Your Sleeve, 29—Impromptu Hydrostatic Glass, 32—Freezing a Glass of Water, 34—Isely's "Anti-Gravico," 36—Water Production from Paper Cup, 39—Water in the Hat, 41—Berland Cup and Water Transit, 43—The Soap Pitchman, 46—The Stamp Album, 51—Dell O'Dell Stamp Album Presentation, 54—Drawer Box, 54—John Booth's Album of Stars, 55—Knife and Paper Squares, 62—Koko and the Jumping Block, 64—Cut and Restored Necktie, 69—Jack Gwynne's Color Changing Rabbit, 71

LESSON 47—THIMBLE MAGIC 73

A 16-Thimble Routine, 73—Preliminary Special Practice, 75—Thumb Palming, 76—Back and Front Palming, 76—Production of Thimble, 77—Change-Over Palm, 78—The Thimble Act Routine, 79—Outline of Thimble Act, 96—The Miser's Dream with Thimbles, 97—Some Interesting Thimble Vanishes, 99

LESSON 48—SWALLOWING NEEDLES AND RAZOR BLADES 103

The Needle Mystery, 103—Threaded Razor Blades in Mouth, 108—A John Booth Suggestion, 111

LESSON 49—UNIQUE CARD MAGIC 113

Kolma-Tarbell "Snooty Snake," 113—The Flash Card Change, 116—Tarbell "Card on the Necktie," 119—The "Yankee Doodle" Card, 120—Joe Berg's Flip-Up Card, 122—Pop-Up Cards, 123—The Jump-Up Card, 124—The Revolver Card, 125—Audley Walsh's Side Spinner, 126—Audley Walsh's Long Distance Spinner, 127—The Floating Queen, 128—The Vanishing "Bird Cage" Card, 130—Mendes' Shooting Card, 132

LESSON 50—NOVELTY RISING CARDS 135

Modern Rising Cards from Envelope, 135—Enchanted Cards and Envelope, 139—Bewitched Rising Cards and Envelope, 142—Mysterious Bookmarks or Rising Cards from Book, 145—A Book and a Card, 148—Rising Cards Through Hat, 150—Rising Cards Out of Hat, 152—Tarbell's Haunted House Rising Cards, 154

LESSON 51—CARD TRANSITION 157

The Flying Cards, 157—Tarbell "Flying Cards," 158—The Passing of Three Selected Cards, 165—Flying Cards and Envelopes, 166—Wilder's Flying Cards, 170—Hen Fetsch's Surpasso, 172—Ships That Pass in the Night, 174—Red and Black Transposition, 177—The Cards Up the Sleeve, 181—Cards Up the Sleeve (Shoulder Method), 187

LESSON 52—MENTAL AND PSYCHIC MYSTERIES 191

Himber's Transcendental Book Test, 192—Hen Fetsch's Double Knockout, 196—Grant's New Slate Test, 200—Answer to a Mentalist's Prayer, 202—Distant Mental Communication, 206—The Yogi's Prediction, 209—Rapid Mental Transference, 211—Superba Prediction, 214—Nail Writer, 214—Telepathic Pictures, 216—A "One-Man" Mind Reading Act, 219—The Billet Switch, 222—A Modern Crystal Gazing Act, 224—Changing Basket, 225—The Ballot Box, 230—The Excelsior Mind Reading Act, 231—The Anna Eva Fay Method, 232—Ralph Read's Improved Method, 233—Ralph Read's Tabulating System, 238—Telepathic Deck of Cards, 244—The Psychic Paper, 246—The Quick and the Dead, 248—Ralph Read's Tapping Pencil, 259

LESSON 53—THE THUMB TIE 263

Ten Ichi Thumb Tie, 264—Modernized Ten Ichi Thumb Tie, 271—Tip-Top Thumb Tie, 272—Chow Sen Thumb Tie, 274—Frank Ducrot Thumb Tie, 275—Jack Miller Thumb Tie, 276—Tarbell's Simplex Thumb Tie, 277—Tarbell's "Li Ling" Thumb Tie, 279—Tarbell Tape Tie, 280—Tarbell's Chinese Thumb Tie, 281—Mel Forrester's Rubber Band Thumb Tie, 283

LESSON 54—CHINESE LINKING RINGS 287

Eleven-Ring Routine, 288—Weber's Emergency Routine, 306—Jack Miller's Spinning Rings, 311—Tommy Dowd's "Odin" Ring Count, 312—Tommy Dowd's Spinning Ring Flourish, 314

LESSON 55—MAGIC WITH RIBBON 317

The Cut and Restored Ribbon, 317—A Card on Ribbon Mystery, 320—The Dollar Bill on the Ribbon, 323—The Ghostly Ribbon, 326—A Spirit Communication, 328—A Wandering Ribbon, 333—King Solomon's Marriage Bands, 335—The "Whamsy" Cut and Restored Ribbon, 337

LESSON 56—SILKEN TRICKERY 341

Carlyle's 20th Century Silks, 341—Al Baker's 20th Century Silks, 344—Al Baker Dye Tube, 345—Al Baker's Sympathetic Silks, 347—A Remarkable Giant, 350—Jack Miller's Knotty Silk, 352—The Penetrative Silk, 355—The Cords of Phantasia, 357—Instant Handkerchief Spread, 365—"Flash" Silk Production, 366—Carlyle's One-Hand Silk Production, 368—Carlyle's Multiple Silk Production, 370

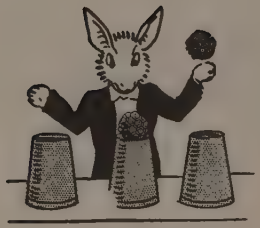
LESSON 57—SLATE MYSTERIES 375

Double-Slate Writing, 375—Deck of "Forcing" Cards, 376—Two Messages on Slates, 378—How to Force Two Messages, 379—Double Envelope, 380—Billet Switch, 382—Al Baker Slip of Paper Force, 383—Numbered Double-Slate Writing, 386—Simplex Double Slates, 389—Single-Slate Writing, 390—Transfer Single-Slate Writing, 391—Dobrin's Double Locking Slate, 392—Larsen and Wright Double Message, 394—Jack Miller Slate Routine, 396—Multiple Slate Writing, 399—A Spooky Message, 402—Message on Paper, 406—Chinese Comedy Slate Message, 408—White Chalk of Many Colors, 411

LESSON 58—ILLUSIONS 413

David Bamberg's "The Girl from the Light," 413

CONTENTS—VOLUMES 1, 2 AND 3, TARBELL COURSE IN MAGIC 418



INTRODUCTION

MAGIC, LIKE OTHER ARTS and sciences, is growing, and each year finds newer and better ways of doing things to keep up with a progressive world. We are never too old to learn. As the late Opie Read, noted novelist, used to say to me, "We should always know something today that we did not know yesterday; and know something tomorrow that we did not know today."

Experience is such a great teacher—we learn so much from actual performances and observing the reaction on our audiences. We cut out certain parts here, and add something there, until we know that we shall get a sure-fire response. We learn from associating with progressive magicians and exchanging effects. We congregate in the magic shops and meet others who are interested in magic, discussing this sleight and that trick. This is particularly true in the larger cities such as New York, Philadelphia, Boston, Chicago, Detroit, Los Angeles, and San Francisco.

This Course in Magic goes to the very bedrock for the modern conjurer. Professionals have told me that each of the lessons is actually a book in itself. This is true of a great many of the lessons due to the various presentations and the several methods that are given for doing a certain trick. Thus you are able to choose a method that best suits you, and you have the material you may need in an emergency some time. A variety of methods gives us the opportunity to make our programs different from the other fellow. Certainly, it would be a great mistake if all did the same trick in the same manner. A dozen magicians should be able to appear on the same bill and not duplicate any effects.

Occasionally a professional magician will question the advisability of including so much valuable professional information in this Course which is sold to amateurs as well as to professionals. They feel that the secrets should be limited to only those who make their living as magicians. But, it is from amateur ranks that the professionals have come—we don't know of any performer that started at the top. And the professionals have gained much, and will still profit from, the new tricks, effects, routines, etc., that are constantly being conceived in the brains of the avid amateurs. There are great men among the amateurs, the semi-professionals and the full-time professionals, and no reason for jealousy among them.

Magic's great enemy is the poor presentation of its mysteries. One poor magic show can ruin the booking opportunity for a really skillful performer who tries to follow it. But a great show, that people joyfully

talk about, paves the way for another . . . so let us do our magic with high art and good English.

ETHICS AMONG MAGICIANS

There is one subject I have been wanting to discuss with our students, and that is the importance of getting along with other magicians and becoming popular with them. So many times it is just a little thing that makes one popular or unpopular. Some, in their curiosity to find out how a trick is worked, or the desire to feel important in the eyes of others, do the wrong thing and become disliked. Every magician could give a list of pests that irritate him.

One thing some must learn is the respect for others' property. Some amateurs do not hesitate to go backstage when a professional magician's show is set, pick up the apparatus, examine it to see how it works, and perhaps get it out of order or mixed up. If the magician should bawl out such a pest, the latter will say, "But I'm a magician, too." But he is sadly lacking, for one of the basic fundamentals in being a magician is "Never touch anything in a magician's set-up, for everything has its definite place and arrangement."

Frakson once had a piece of apparatus set for his show and some amateur came in and loosened up one of the screws to see what was inside. This suddenly released delicate springs which caused them to break, and it cost Frakson $125 to have the damage repaired. It had to be rebuilt in Europe and for weeks Frakson had to leave the mystery out of his show.

A person picking up private things this way reminds us of the person who visits your home and, when you are not looking, goes through your private closets and dresser drawers to see what you have in them. Do not touch another performer's apparatus unless you have special permission. He may have secrets that he does not want others to know, and it is his right to have those secrets.

I once had an odd experience. I had just finished playing a matinee in a noted kindergarten school. The curtain had been closed and I stepped out in front to talk to some friends who were there to see the show. I heard a noise backstage and I opened the curtain a bit to see what was happening. There stood a lady giving my apparatus away to the children. . . . "Madam, what are you doing?" To which she answered, "Oh, I'm just giving the apparatus away to the children. You don't need it any more, do you; you are all through with the show. I thought the children would just love to have it." . . . I chased down the hall and here and there to get all the apparatus back. What can one do with a woman like that? People rushing backstage, particularly in auditoriums, picking up apparatus and trying to find where the rabbit went, are truly a nuisance.

Another unpopular fellow is the one who knows a few tricks and rushes up on the stage when the magician asks for an assistant to help him. Maybe the nuisance knocks over or trips over a couple of people in his hurry to get onto the stage and show off. I have seen such a type start making faces, acting smart, and even taking a trick out of his pocket and doing it. Magicians prefer assistants from the audience who know little or nothing about performing magic. They are the ones who give the most natural reactions of mystification. Should a magician have difficulty in getting an assistant from the audience and you think it advisable to come to the rescue and help him out, be a gentleman, act like one and volunteer your services as a gentleman from the audience would. The magician is paid to do the show—the assistant from the audience is merely incidental.

A good way to be unpopular, not only with the performer but with the audience as well, is to talk out loud during the show and explain to those nearby how the magician's tricks are done (?). Due to an inferiority complex such a person wants to show his importance and thinks by belittling another he will be made great by contrast. The audience resents such explanations, for the average person, like my friend Ashton Stevens, would rather believe that the magician performs miracles. It is the mystery and being baffled that entertains. Break down the mystery and you become unpopular. Elbert Hubbard once said, "It is better to keep your mouth shut and be thought a fool, than to open your mouth and remove all doubt."

Then there is the fellow who stands out in the lobby of the theatre between the acts or after the show and does tricks, explaining that he knows more than the magician on the stage. To show his knowledge, he tries to explain how the magician did his tricks . . . "They're easy. Nothing to 'em." Why trespass upon other people's property? The magician paid for the use of the theatre or has been paid to play there. The other fellow should hire his own hall. When Dorny (W. C. Dornfield) comes in contact with some would-be-magician belittling another magician in the theatre, he says "Yes, but he's working and you're not."

When a magician comes to town to play before a private closed group in which guests are not admitted, there is the fellow who, so anxious to see the show, breaks in anyway even if he has to crawl in the back window or break down the front door. He doesn't hesitate to break into the party. He may try to drink up the liquor, if any is served, eat up the sandwiches, and disagree with anything the magician intimately discusses with those around him. "Mind reading?" he says "Nothing to it. No such thing as telepathy. He uses gimmicks. What do you mean by saying So-and-So is a great magician? Why, that guy doesn't know enough to come in out of the rain."

Respect the rules of an organization. If extra guests are not admitted

there must be a reason and a person from the outside can make it very embarrassing for the committee by forcing his way in. The magician is a guest of honor and people want him exclusively to themselves. The presence of another magician or one who thinks he is, may only interfere with the plans and make things uncomfortable. Always remember that there are things a gentleman may do—and things he must not do.

This same fellow may insist on seeing the show backstage and at a psychological moment stick his head out through the center of the back curtain to see what the magician is doing from behind. Or he climbs up into the flies above and looks down. Some amateurs are resentful if a performer does not let them stand or sit backstage while the act is being presented. If refused, the amateur may go away saying that the magician is a conceited snob, or other names that are unprintable. Please remember that the stage belongs to the magician alone—no visitor has any right to be there unless by specific invitation of the magician.

If a person wants to become very unpopular with a program committee just write them a letter and tell them what a rotten magician they hired, that they paid too much for him, and that the fellow writing is a far better magician at one-half the price. Now when a committee hires a lecturer or an entertainer it gives itself credit for good judgment, and belittling or criticism of that judgment, results in resentment. If you want to get in bad with a committee and have them lay off your show forever, just write a letter belittling the magician they have selected. Anyhow, the program chairman usually gives such a letter to the magician himself. How much better it would be for another magician, amateur, semi-professional or professional, to write a nice letter to the committee thanking them for bringing a magician to town, thus satisfying the people's love for magic. By respecting the committee's judgment, he would gain their good will.

A magician was heavily billed to appear for money raising purposes in an Eastern city. Meeting him at the train, the program chairman told him that the committee had sought to promote the show by giving a luncheon for a group of the local amateurs and semi-professionals in advance. This had been done but the local group knocked the visiting magician, "exposed" his tricks, told of the fakes used on ropes, gave away the "secret" of his mindreading act, etc., according to the chairman. The magician commented, "I hope you didn't take the boys seriously—you know, they like to talk and give all sorts of funny explanations of tricks." The chairman replied, "They meant it seriously, all right, and furthermore said they couldn't understand why we were paying so much money for you when they could give us a much better show for a great deal less money."

"Well," continued the magician, "wait until you see my show. If you are not satisfied 100%, and you really think that I do my mysteries

the way the boys said, and your audience is not pleased—and baffled—I won't charge you a cent for my performance." P.S.: They were amazed, paid the artist in full, and made a solemn promise that they would never hire any of the local group for any affair with which they were connected.

You wouldn't believe this could happen but Bruce Elliott has the proof. He wrote to a semi-professional asking for a report on the show of a certain magician billed to play in that city. The report stated that the magician was only mediocre, his act was very slow, his mental effects were tiresome, in fact the visiting magician was just no good. A few days later Bruce received a telegram saying: "Don't print what I recently wrote about that magician. I just saw his show and it's terrific. He has taken the city by storm." When asked for an explanation of the first report, the semi-professional said that he had not seen the show at that time but heard a couple of amateur magicians say the show was no good, too slow, etc. So the moral is—do not believe half of what you hear, and pay no attention to the other seven-eighths.

A magician seeking publicity calls upon a newspaper but finds a cool reception. Later he discovers that the editor had asked one of the local amateurs for his opinion of the visiting performer, and the local boy's jealousy caused him to expose the secrets of his feature stunts, pointed out what and where to watch for trickery, etc. This is so unfair and so unsportsmanlike. By playing fair, excellent publicity could have been gotten for both of them.

Exposure of our tricks in newspapers and magazines has been a controversial subject for some time. Some magicians have furnished such articles enabling them to get publicity by exposing the other fellow's tricks—not their own. If someone exposed his tricks, loud would have been his complaint. But the other fellow's tricks are claimed to be "just a few little unimportant wrinkles of no special magical value." It all depends upon who is injured. Certain types of articles on magic are believed to stimulate interest, but the promiscuous exposure of fundamental effects is not good. The answer to this question will determine the propriety, "I do this trick—do I want it exposed promiscuously to thousands of readers?"

Another unpopular person in the eyes of the professional magician is the one who comes backstage and always wants passes for himself and friends. The magician is there to make money and he may not control the finances of the house. For any passes he gives, he may have to pay out cold cash to the management. Amateurs will often come to the box office and want tickets free. "I'm a magician," the amateur might say, "and a very good friend of the performer." Most likely, the performer doesn't even know the fellow. Committees so often hire a magician to make money for them and figure that much of the ticket sale will come

from amateurs who love magic and will want to see the show. They have tickets to sell, not give away.

For years I have tried to give my good friend Nicola passes to my shows; but he always insists on paying his way in at the box office like any other paying customer. I know how Nicola feels about it because I usually pay for seats myself. Kellar said he never liked to play a place in which there were not at least fifty amateur magicians because he figured on not only the amateurs buying tickets but their relatives and friends as well.

Another breach of magical ethics is to see a successful performer present an original novelty act and then go out and copy it trick for trick, dress for dress, and patter for patter. This is no less than stealing. Ten to one the imitator presents a far inferior show and is paid about one-tenth what the originator gets.

Then there is the stealing of another's name. Some not only steal tricks but also the name of a successful artist. It has happened to me. A professional who regularly plays schools, was trying to book his magic show in a High School but the principal turned him down with the comment that a fellow named Tarbell did his magic show here a month ago, and we do not want any more magic, it was so terrible. This professional knew me, and was prompted to ask a few questions—"What did he do? What did you pay him, and what did he look like?" The principal replied—"He attempted some sort of second sight but made a poor showing—he did a lot of tricks that our kids easily saw through, and it was apparent that he didn't know his business, except to collect the $25 fee upon which we had agreed. A short, fat fellow that nobody liked."

"Well," said my professional friend, "if you had said the fellow was rather thin, that his show was a tremendous success, charged you $500 instead of $25, and that you wanted him back again, I would say that you had Dr. Tarbell, but it so happens that Dr. Tarbell was confined to a hospital bed at the time of the show you mention."

One of the problems of the successful magician is to prevent those cheaters from cashing in on the other artist's success by copying his tricks, his name or his literature. Advertising and promotional circulars have been appropriated, a spurious name substituted for the genuine, while the testimonials are used intact—photostatic imitations being made therefrom. Build success around your own name, or a suitable stage name that is distinctly individual. Few know Houdini's views on this subject, but he once told our editor, Ralph Read, that if he were to do it all over again, he would never use any name but his own, which would be "White," the English version of the "Weiss" of his parents.

Possibly some may think that I have devoted too much space to that

small minority of unpopular people in the field of magic, but one rotten apple can spoil a barrel full, and one detractor can spoil many profitable engagements for dozens of worthy magicians.

In all the world there are probably no commodities as cheap, and at the same time as valuable, as are—courtesy, kindness and consideration. They bring their own reward, tenfold.

Harlan Tarbell

Lesson 46

NOVELTY MAGIC

THERE IS ALWAYS a demand for novelty effects in magic. Surprise is the spice of life. People naturally expect the unexpected from the magician. In this lesson are mysteries, effects and routines that the progressive conjurer will find most welcome.

CHRISTOPHER'S TELEGRAM TO FLOWERS

This is another quick opener that Milbourne Christopher has found very much worth while due to its novelty and value as an attention-arrester.

EFFECT:

The magician comes on with a telegram which he reads to the audience. He explains that he really expected flowers and upon crumpling up the telegram and tossing it into the air it changes to a bouquet of flowers.

PARAPHERNALIA:

1—About 25 tissue paper spring flowers, obtainable from magic dealers. Each flower should have a cord attached to its base. The length can be finally determined by experimentation.

2—A telegraph message form.

TO PREPARE:

The spring flowers are stacked together and the free ends of the cords are knotted together and fastened to the lower left hand corner of the telegram with a piece of Scotch tape, Fig. 1. The length of the cords will be determined by the ease in which the flowers will expand and make a nice bouquet well bunched together. Experiment with the spring flowers you use by first tying the ends of the cords together. With a wire clip keep the flowers stacked together until ready to use. This keeps the flowers from springing open prematurely.

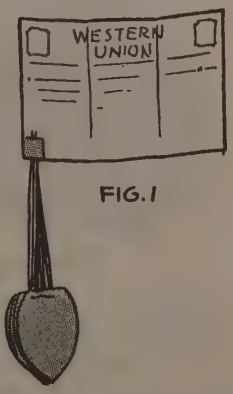


FIG. 1

TO PERFORM:

Remove the wire clip from the stack of spring flowers and hold the

flowers in the left palm. The left thumb pressing on them keeps them from opening. Hold the flowers and telegram as in Fig. 2. Keep the back of your hand towards the audience when you come out on the stage.

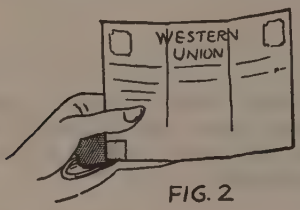


FIG. 2

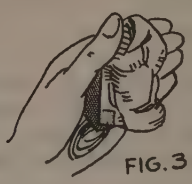


FIG. 3

"I was handed this telegram just as I was coming out on the stage. It says 'Best wishes and success with your show in (city). Fraternally, Society of Magicians.' Very nice but personally I expected flowers." . . . Crumple up the telegram with the right hand, bringing it in the left hand, Fig. 3. Throw the telegram and flowers into the air. The spring flowers will open and the result is a bouquet of flowers, Fig. 4. The crumpled telegram is drawn inside the bouquet. Catch the flowers as they come down. Toss the bouquet onto the table, or to assistant.

NOTE: It may be easier for some to work with the spring flowers palmed in the right hand because of a right hand entrance on the stage. In this case attach cords to the lower right hand corner of the telegram. Folding of the telegram over the flowers will also screen them regardless from what angle you come on the stage.

FIG. 4

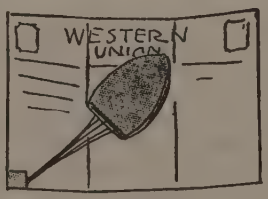


FIG. 5

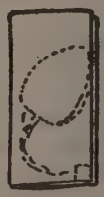


FIG. 6

METHOD 2

In this case a Western Union boy or someone brings up the telegram in an envelope from the audience, or someone brings it on the stage from the wings. In this method the telegram and flowers are arranged as before but the flowers are placed on the center of the telegram, Fig. 5. The right side of the telegram is folded over the flowers and finally the left side, Fig. 6. The folded telegram is put in the usual Western Union envelope.

When the boy brings in the envelope, open it and remove the folded telegram taking care that the flowers do not prematurely spring open. Hold the flowers shut with the thumb and fingers of the right hand while you open the first fold with the left hand. Reach left thumb under the remaining fold and press on the flowers. Open the fold, Fig. 7, read the telegram and crumple it in front of the flowers, throw into the air, with the resulting bouquet.

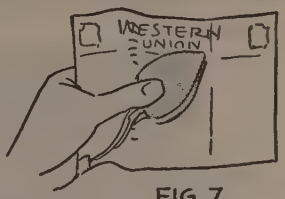


FIG. 7

METHOD 3

This is done by having a legitimate unprepared telegram brought in. The flowers, with Scotch tape on the end of the knotted cords, are held in left hand. The Scotch tape is between the thumb and first finger tip. When the telegram is opened the Scotch tape is pressed against it and all is ready for the final toss into the air.

FLASH PAPER

Flash paper must have been designed by someone who realized the magical effect of a flash of flame. It looks like a heavy white tissue paper but when a lighted match or the end of a burning cigarette is touched to it, the paper bursts into a flash of flame and disappears in the air without leaving an ash. It has many uses in magic, and is obtainable from magic dealers. Some performers like Keith Clark and Dorny have a small piece of flash paper in the hand and cause a flash of fire to appear upon their entrance, be bending back the lighted end of a cigarette or cigar which they are holding in the same hand.

I find a pretty effect with flash paper is to place it in a glass containing links of chain—which have been shown separate—then to light a match, blow it out and touch the burnt end to the paper causing it to burst into a flame. Flash paper is so sensitive that the heat remaining in the burnt end will ignite the paper. Then I pour out the chain, each link within another making a true chain. The flash effect is that of magical welding.

CHRISTOPHER'S FLAMING NAPKIN

With the war came a scarcity of flash paper so Milbourne Christopher worked out an interesting method of making a sheet of flash paper go further —of making a small piece of flash paper do the work of a much larger piece.

EFFECT:

The quarter of a paper napkin is shown. When a lighted match or end of a burning cigarette is touched to one corner, the napkin suddenly bursts into flame. Christopher many times does the effect without ap-

parently lighting the paper napkin. While holding it in his hand it suddenly bursts into a flash of flame.

PARAPHERNALIA:

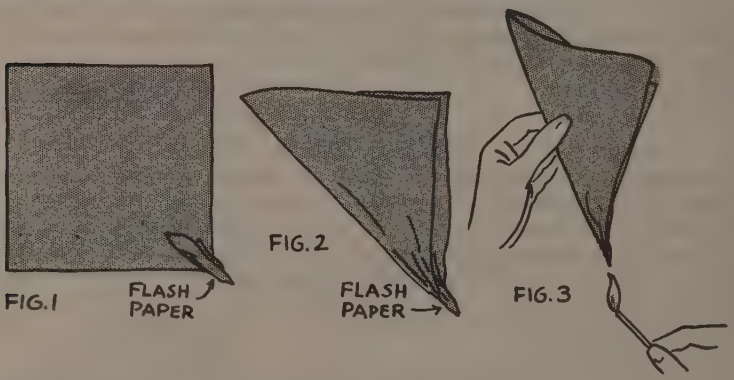
1—A white paper napkin.

2—A sheet of flash paper.

3—A match or a cigarette.

TO PREPARE:

Cut out a piece of flash paper two inches square and cut out the quarter of a paper napkin. Crumple the flash paper a bit and place it on the corner of the napkin, Fig. 1. Fold and crumple the bottom corner of the napkin around it so that the flash paper protrudes from the corner, Fig. 2. Thus prepared, place the paper on the table.



TO PERFORM:

With the left hand, pick up the paper about midway and touch a lighted match to the flash paper with the right hand, Fig. 3. The sudden ignition of the flash paper sets up a sudden flash reaction in the paper napkin itself and it quickly bursts into a flame. Let loose of the napkin in plenty of time with the left hand to avoid burns. The tossing of the napkin into the air and its burning while floating is pretty.

METHOD 2: This consists of concealing a short length of lighted cigarette in the left hand, Fig. 4, and, by bringing the right hand over to the napkin, the lighted cigarette secretly touches the flash paper.

METHOD 3: While the paper napkin is held in the left hand, the right hand lights a match, preferably the larger wooden size, the match is blown out and its burnt end touched to the flash paper. The heat of the end of the match causes the flash paper to ignite.

METHOD 4: In this arrangement the small piece of flash paper is pasted onto the paper napkin by its corners, Fig. 5.

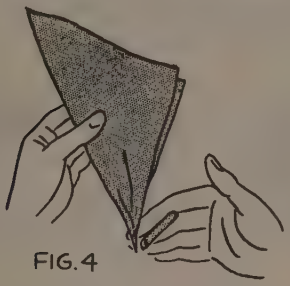


FIG. 4

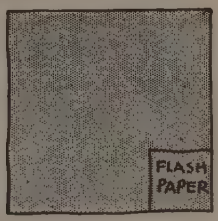


FIG. 5

Now that you know the effect, numerous applications and ideas may suggest themselves. Handled properly, a full size napkin can be used. In this case even a somewhat larger piece of flash paper could be used to heighten the flash, but is not necessary as a rule.

INSTANTANEOUS FLOWER PRODUCTION

The manipulative details on this pretty flower production were given to me by Carlyle (Lyle Laughlin) who uses it as an opener for his magic act. The sudden appearance of a large bouquet of flowers in each of the performer's hands is beautiful. The moves and the whole routine seem to us to be easier and smoother than any previous ones with which we are familiar.

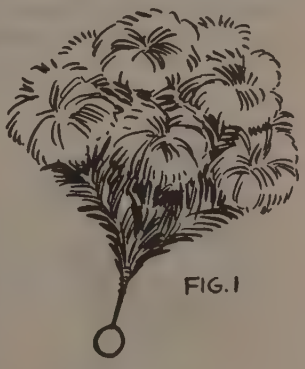


FIG. 1

EFFECT:

The performer comes out upon the stage. He raises his empty hands above his waistline and in each hand there suddenly appears a bouquet.

PARAPHERNALIA:

Two feather bouquets, commonly called sleeve bouquets, about thirteen inches long, which can be purchased from a magical dealer. At the end of the stem is a one-inch metal ring, Fig. 1.

TO PREPARE:

A bouquet goes down each coat sleeve so that a ring comes into the palm of each hand as in Fig. 2.

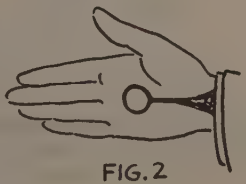


FIG. 2

To Perform:

Come out upon the stage with hands at your sides or in a natural position. The backs of your hands are toward the audience so they can

FIG. 3

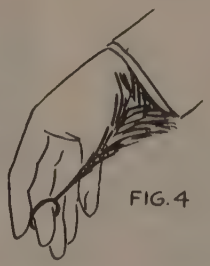


FIG. 4

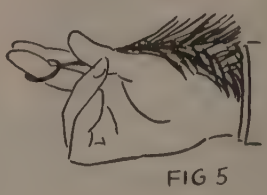


FIG 5

not see the rings in your palms. Bring the second fingers back and through the rings, Fig. 3.

Raise the hands and arms, at the same time straighten out the second fingers, Fig. 4. Bring the thumbs up under the wire stems, Fig. 5, and push up the stems forcibly with the thumbs as you bring your hands towards the body then make a big arc up and out from the body. The result is that the flowers are forced out of the sleeves and into position as in Figs. 6 and 7. The bouquets practically spring out of the sleeves and into the position shown in Fig. 6.

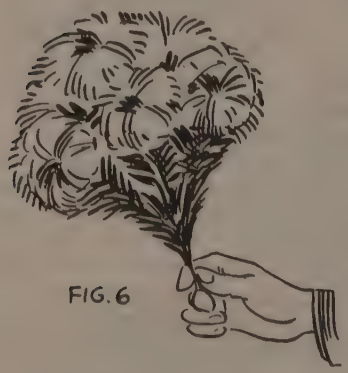


FIG. 6

FIG. 7

Practice these moves so that the production becomes graceful and almost automatic. The arc up and out from the body is very important for the ease, the rhythm and the swing of the production.

BERT EASLEY'S IMPROMPTU CIGARETTE PRODUCTION

Where a person is required to produce a number of cigarettes in a novel manner, and with but a moment to get ready, Bert Easley's routine will be more than welcome. It is suitable for the parlor, club or stage.

EFFECT:

The performer shows his right hand empty, and suddenly produces a cigarette at his right finger tips. He places this cigarette in his mouth. Suddenly another cigarette appears at his right finger tips, which he places at an angle at the other side of his mouth. The cigarettes keep appearing one at a time and, in his endeavor to get rid of them, he sticks them in his ears, over his ears, in his mouth and between his fingers. Where a greater number of cigarettes are used, the extras can be tossed to the audience.

TO PREPARE:

From a package of cigarettes, dump twelve or more into your left coat pocket. This should be done secretly as the audience must not be aware of cigarettes in pocket. Finger palm one cigarette in right hand, Fig. 1.

TO PERFORM:

You are facing the audience with your hands held about waist high. The left hand is casually shown so that the audience sees its palm. The back of the right hand is towards the audience. Bring the right hand over to the right of your body, slightly turning your body and head towards the right. The back of this hand should now be to the audience, thumb down, Fig. 2.

FIG. 1

FIG. 2

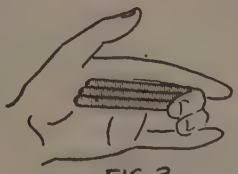


FIG. 3

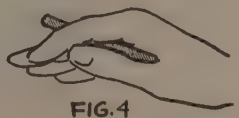


FIG. 4

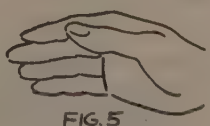


FIG. 5

The left hand casually goes into the left coat pocket and palms three cigarettes between the base of the thumb and the second finger, Fig. 3.

Bring the palm of the right hand up towards the audience and as you do so, cause the outer end of the cigarette to protrude at the rear between the first and second fingers, Figs. 4 and 5.

Bring the cigarette back to the position shown in Fig. 1, but the palm of the hand is now towards the audience. Push the cigarette with thumb and finger into the position shown in Fig. 6. You have apparently produced a cigarette from your empty hand. The left hand in the meantime, with the three cigarettes palmed, is removed from the left coat pocket and brought up in front of the body as in Fig. 3. The body faces the audience

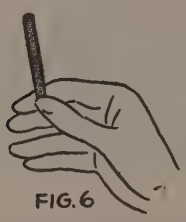


FIG. 6

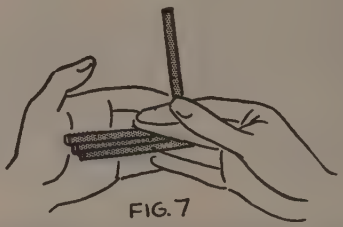


FIG. 7

again. As the right hand is brought over to transfer its cigarette to the tips of the thumb and first two fingers of the left hand, the separated right second and third fingers, Fig. 6, nip the ends of the three cigarettes, Figs. 7 and 8. The right fingers curl backward with the cigarettes and the left hand takes the first cigarette away, Fig. 9. Place the produced cigarette at an outward angle in the right corner of your mouth.

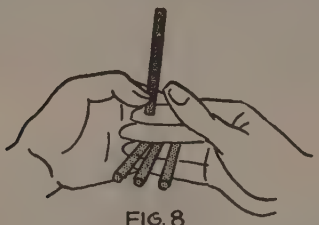


FIG. 8

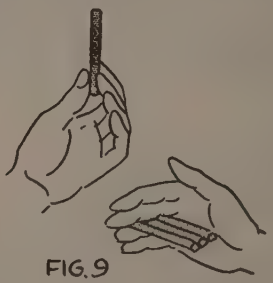


FIG. 9

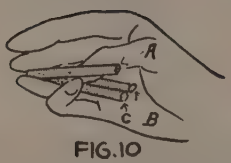


FIG. 10

FIG. 11

FIG. 12

Get the little finger under the first cigarette A, Fig. 10, and the thumb between A and B, then kick up A into the finger tip and thumb position as shown in Fig. 11. Take A away with the left hand and place in the left

corner of your mouth at an outward angle, that is, pointing to the left.

Kick up cigarette B exactly as done in bringing A into position. Take B with left hand and put it into the left pocket. While the left hand is palming out three more cigarettes as before, Fig. 3, the cigarette C is produced by keeping the back of the right hand towards the audience and moving the hand to the right. The right thumb pushes the cigarette out beyond the little finger and into view, Fig. 12. This varies the method of production.

In the meantime the left hand has come out of the left coat pocket with the three palmed cigarettes. C is taken in the left hand as the three cigarettes are nipped in the right hand, the same as were the first three, Figs. 7, 8 and 9.

Bring A to the finger tips and left hand places it in your left ear, Fig. 13. B is produced and left hand places it into the left coat pocket and again palms three cigarettes. Always remember that it is the next to the last cigarette in the right hand which is transferred to left hand and a load stolen from pocket. C is produced as in Fig. 12, out past little finger.

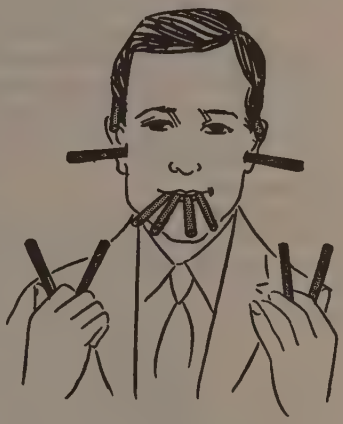


FIG. 13

The production is continued in the same routine until you have four cigarettes in your mouth, one in each ear, one above each ear and two in each hand, Fig. 13. This gives a total of twelve cigarettes. If more are used, toss the extras one at a time to the audience some place during the routine. For instance, put one in your ear and toss the next one to the audience, another in the other ear, etc.

Practice the moves and the routine faithfully so they become second nature. Bert Easley has taken familiar principles in cigarette manipulation and combined them into an interesting, laugh-provoking novelty.

SMOKE UP YOUR SLEEVE

When Arnold Belais first introduced this smoke effect at the Society of American Magicians in New York, it was a decided hit. It is one of those apparent impromptu happenings that clicks with novelty, comedy and a realization of good entertainment.

The performer puffs on a cigar or cigarette, gets a mouth full of smoke, blows it down one sleeve, and it comes out the other!

PARAPHERNALIA:

1—A length of rubber tubing long enough to go from the opening of one sleeve, over across the back and down to the opening of the other sleeve. Rubber tubing similar to that used in fountain syringes is all right. Each end of the tubing is provided with a mouthpiece consisting of a 10c cigarette holder. The mouthpiece or narrow end is inserted in the tubing. The wide, or funnel, end thus protrudes. This makes a better grip for your lips. A cigarette holder should be in the end of tubing into which you blow the smoke, even if none is inserted into the opposite end.

2—Attachments to hold the tube to the wrists such as a leather strap with buckle to go around the wrist, or a band of cloth elastic. There is a leather covered steel wrist watch attachment on the market, which looks like a bicycle pants clip—this is ideal for the purpose. To fasten the outlet in the left sleeve, Belais wears his wrist watch.

3—A lighted cigar or cigarette.

TO PREPARE:

The ends of the tubing must be anchored at each wrist. There should be a wrist band for each wrist. The tubing comes between the wrist and wrist band. The length of the tubing is such that the extreme

FIG. 1

FIG. 2

ends of the mouthpieces should be—about an inch inside the opening of the left sleeve, and about two inches inside the opening of the right sleeve into which the smoke will be blown. The mouthpiece in your left sleeve must be attached to your wrist on the inside of your arm, Fig. 1. That is so the tubing will be away from the audience and thus concealed as the arm is bent upwards with the back of the hand towards the audience.

The tubing down the right sleeve must lie along the inside of the arm, and exit on the outside below the wrist, Fig. 2. If you crook your right arm at the elbow with the palm of the hand towards your face, the back of the hand is "outside" or towards the audience. The action of bringing up the arm with the palm of the hand towards the audience, placing the palm on the right shoulder, enables you to bend your head forward with mouth into the sleeve. Then you may readily get the end of the cigarette holder into your mouth without fumbling.

The easiest way to attach the contrivance is to remove your coat, attach a band to the right wrist, then put hand and arm into the right coat sleeve carrying the end of the tubing down with them. The left hand grasps the other end of the tubing and carries it down the left sleeve, making sure that the tubing keeps to the side of the arms nearest your body. The tubing thus arranged gives freedom of action.

To Perform:

Hold the lighted cigar or cigarette in the right fingers, and after drawing in and getting a good mouthful of smoke, the right hand is brought up, palm facing you, past the face and over your right shoulder. The head bends slightly forward so the mouth goes into the sleeve where the lips easily take hold of the cigarette holder at the end of the tubing, Fig. 3.

FIG. 3

FIG. 4

Blow the smoke into the tube and raise your left hand so its palm is towards audience, and away from body at left side. The fingers point upward and wiggle as smoke comes out left sleeve (left hand palm should show in Fig. 4.) The audience must not see the smoke come out of the tube. The effect must be that the smoke goes down the right sleeve and out the left one, without the apparent use of any apparatus or outside means of preparation. Its beauty depends upon its seeming impromptu performance. This is a beautiful effect performed in a cigarette routine.

Variation: Belais uses a pretty variation by combining the smoke effect with the vanishing handkerchief. A silk handkerchief is rolled up

and apparently placed in the left hand, the fingers closing as though holding the silk. Actually the silk is kept in the right hand concealed. As soon as the smoke is blown down the right sleeve and out the left, the left hand is opened and the silk seems to have vanished in the smoke.

IMPROMPTU HYDROSTATIC GLASS

In the hands of the late Jos. Scherer of Chicago, this was a dinner table masterpiece. He often did it at the bar, or just anywhere a glass of water happened to be available. But the dinner table was his favorite "stage" for this miracle which seemed to require no preparation.

EFFECT:

As the group sat at the table, Scherer casually picked up the tumbler of water before him and took a sip. He transferred the glass from hand to hand and poured out some of the water so all were positive that all was regular and void of trickery. Then, placing one hand over the mouth of the glass, he inverted it, and the water remained suspended in the upside down glass when he removed his hand. The glass was then turned back to its normal position and it, as well as his hands, examined.

PARAPHERNALIA:

Several circular sheets of flexible clear celluloid, Fig. 1, varying in diameter, such as 2½, 2⅝, 2¾ and 2⅞ inches. These are in your pocket, easily get-at-able.

FIG. 1 FIG. 2 FIG. 3 FIG. 4

TO PREPARE:

Examination will reveal the fact that about three or four sizes of the celluloid fakes will permit you to perfectly cover almost any of the tumblers generally used for table water. So you cut your circles accordingly. It is the use of the thin flexible sheet celluloid that permits the presentation in the manner described, as it will easily bend in your palm, Fig. 2, and press snugly against the side of a tumbler when that same hand grasps the tumbler. The hand and the celluloid both conform to the shape of the tumbler, and the fake is therefore not seen, Figs. 3 and 4.

You secretly press your bare palm over the mouth of the tumbler to ascertain what size fake will fit. The pressure makes a momentary impression on the palm on which you can have tiny ink marks to indicate various diameters, and thus be able to secure the right fake from your pocket, and palm it in the right hand.

To Perform:

While a goblet or stem glass can be used, this is best adapted for a tumbler since the straight side permits the fake to be pressed flat against it and is thus invisible.

Take a tumbler which is nearly full of water. Pick it up with your right hand which then holds the fake against the glass, Fig. 3. Hold it so the fake is out under the tips of the right fingers but still completely covered by the right fingers. You make some comment as you take a sip, to casually draw attention to the fact that you are drinking from the glass—"*Here's to you,*" or other remark such as "*One more little drink.*"

Pretend that the water tastes bad and remark, "*I don't want to be all upset by this kind of water.*" Get another glass or cup and suit the action to the statement, "*I'll just pour off a little from the top.*" Leave about ⅔ of the tumbler full of water which you still hold in your right hand.

FIG. 5

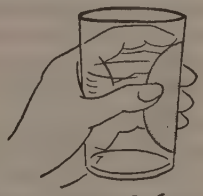


FIG. 6

Now extend your left hand with fingers wide open so its emptiness is obvious without comment—nobody knows what you intend to do. Transfer the glass of water from the right to the left hand. The fake goes along, unseen, at the same time, and rests snugly against the tumbler under the grip of the left hand, same as it was held by the right hand. To get the fake in the proper position in the left hand, the right hand is momentarily screened by the left hand in the act of transferring the tumbler. At that moment, the right thumb is drawn back thus rolling the tumbler so the fake may be completely covered by the left fingers which curl around both fake and glass, Fig. 5. The movement is easy and natural and excites no suspicion. The right hand is casually extended in a gesture, with fingers wide apart—obviously empty, as was the left hand a moment before.

Another method of easy transfer from the right to the left hand, is to simply grasp the glass with the left hand on the side opposite that held by the right hand. It is easy for the left thumb and fingers to grasp the edges of the celluloid disc, keeping it still curved against the glass, Fig. 6. Show

right hand casually with a gesture—showing it contains nothing—but without saying so.

The glass (and fake) may be transferred back to the right hand, if desired, or you may proceed to the actual demonstration at this point. As one hand takes hold of the tumbler, the other hand comes away with the fake palmed, Fig. 2, and immediately places the fake, unseen, on the mouth of the tumbler while the hand holds it there, Fig. 7. With the tumbler

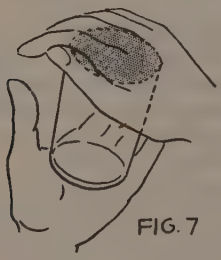


FIG. 7

FIG, 8

thus held between both hands, they are turned over and the fake gently but firmly pressed close to the mouth of the tumbler all around. By slightly releasing the pressure of the hand from the fake, its correct functioning is ascertained, and when O.K., the lower hand is removed, Fig. 8.

The water thus appears to be suspended contrary to the laws of gravity, Replacing the hand beneath the glass, it is turned upright, the fake palmed off and allowed to drop into a napkin on your lap below the table. Both hands are then casually shown empty and a great mystery ended.

FREEZING A GLASS OF WATER

The freezing of water in a glass is a variation of Jos. Scherer's Hydrostatic Glass which we have just described.

EFFECT:

The performer fills a glass tumbler about three-quarters full of water. He places his left hand underneath the glass and his right hand over the mouth. The water in the glass seems to freeze and ice can be seen forming in the glass. The glass is turned upside down, the right hand is removed from the mouth of the glass. Because the water seems to be frozen into ice inside the glass, it remains suspended in the inverted glass.

PARAPHERNALIA:

1—A glass tumbler.

2—A pitcher of water.

3—A piece of celluloid to fit over the mouth of the glass, such as is described in the Impromptu Hydrostatic Glass.

4—A piece of thin cellophane—such as used around a cigar.

FIG. 1

To Prepare:

Crumple the cellophane up into a small ball, Fig. 1, and palm it in the right hand. The piece of celluloid is in the pocket or some place handy to get at with the right hand.

To Perform:

Fill the glass about three-quarters full from the pitcher. Hold the glass of water on the left palm. . . "*It is said that ancient mystics, by merely concentrating their minds upon a glass of water, could cause the water to freeze in the glass. A mystic would hold a glass of water on his left hand and cover the mouth of the glass with his right hand.*"

Cover the mouth of the glass with your right hand, as in Fig. 2. As you do so, drop the crumpled ball of cellophane into the water, and then shake the glass up and down a few times. This allows the cellophane to open up and expand. The cellophane opened in the glass gives the appearance of water freezing into ice within the glass.

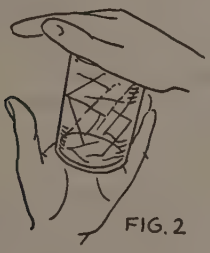


FIG. 2

FIG. 3

Remove the right hand and, while your eyes are concentrated on the glass, reach into your right trousers pocket and palm the piece of celluloid. Or the celluloid can be secretly gotten out of a clip from under your coat. Sometimes, in the pocket method, I would remove my handkerchief for a moment after I had palmed the celluloid, wipe off the glass a bit and replace the handkerchief in my pocket.

Replace your hand over the glass getting the celluloid in place. Turn the glass upside down and remove your right hand. The celluloid keeps the water from coming out. The effect to the audience is that the water has frozen into ice, and ice being solid, stays in the glass, Fig. 3. . . "*And thus the water would freeze in the glass.*"

Place the glass aside on the table upside down, to be gotten rid of later. Or you can turn the glass back to normal position again, palm off the celluloid and place the glass upon the table. . . *"It is amazing what those ancient mystics could do."*

NOTE: Freezing water in a glass reminds me of the magical freezing demonstrations of Charles Leedy. He used to remove a cigarette from the pack, blow on it, and cause it apparently to freeze. He would break it into two or three pieces and one could hear the solid cigarette crack as though frozen solid. The secret was in the fact that Leedy used to get some brown school chalk and cut it down to cigarette size, wrap it in cigarette paper to resemble a cigarette and place it in the pack with the real cigarettes. He would pass out a normal cigarette to a spectator, then he himself would remove the prepared one. After blowing on it, all that was necessary was to break it into three pieces, the chalk cracking like breaking ice.

ISELY'S "ANTI-GRAVICO"

Thanks to John Isely for permission to put his fast selling hydrostatic bottle effect in this lesson.

EFFECT:

A Coca Cola, Seven-Up, or soda pop bottle is borrowed and filled three-quarters full of water. The bottle is turned upside down but the water does not run out. Matches and a pencil are inserted in the inverted mouth of the bottle and float in the top of the bottle, but still the water does not pour out. At the magician's command, however, the water gushes out into a glass or pitcher. The bottle can be immediately passed out for examination.

FIG. 1

PARAPHERNALIA:

1—A special transparent celluloid cap formed to fit any standard white or colored soft drink bottle, Fig. 1. There is a hole in the cap five-sixteenths of an inch in diameter which will permit matches and pencils to be inserted.

This cap is manufactured by Isely and there is a patent pending; it can be purchased from a magic dealer under the above name.

If the cap should fit loosely around a bottle top, it can be adjusted smaller by dipping it in warm water and pressing around the rim with your thumb. This is done in secret. Ordinarily this is not necessary and up to date I have not had to do so.

2—A soft drink bottle. The smaller size like that used for Coca-Cola, Seven-up, Dr. Pepper and soda pop, is the best. Do not

use the larger quart bottle size. The water pressure is too great.

3—Matches, a pencil, and any light weight wooden or paper article that will float upward in the water and that will pass through the opening in the cap.

4—A large glass or a pitcher of water.

To Prepare:

Bottle and glass of water are on the table. Have the transparent celluloid cap some place where you can easily get it unobserved. Matches and pencil are handy.

To Perform:

The celluloid cap is finger palmed in the right hand with the smooth rounded side against the fingers. The cap is directly over the second and third fingers so that the first finger and thumb have considerable freedom. Pick up the bottle with your left hand.

"*I am going back to high school days when in the Physics class we used to do strange things with a bottle of water.*". . . Pour water from the glass or pitcher into the bottle until the bottle is about full. Then pour back some water into the glass or pitcher until the bottle remains only three-quarters full. By pouring out some water, shows that the water really comes out when the bottle is inverted. This is just a bit of psychology in connection with what is to follow.

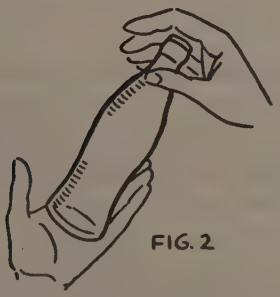


FIG. 2

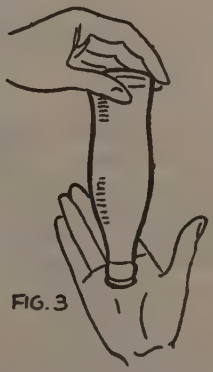


FIG. 3

"*The idea was to fill a bottle about three-quarters full of water and put your hand over the mouth of the bottle.*". . . Place your hand over the bottle mouth and as you do so, place the celluloid cap over the opening, Fig. 2. . . . "*And then turn the bottle upside down on your hand.*"

Turn the bottle upside on the palm of your right hand. The opening of the bottle is just slid from the fingers over onto the palm, Fig. 3,

in the turning of the bottle. . . *"The water would not come out of the bottle. Of course you did not dare to take your hand away."*

As you say the latter, move your right hand away to the right with a gesture. No water comes out of the bottle because of the cap. Place your hand back under the mouth of the bottle. *"Just keep your hand tight against the mouth of the bottle. Should you be a magician you can take your hand away."*

Take your right hand away. Hold the bottle in your left hand so that the center of the bottle is about as high as your chin. . . *"And even then the water will not come out; because, confidentially, it's hypnotized."*

Pick up a match with your right hand and insert the head end into the center of the celluloid cap at the mouth of the bottle. Wiggle the match a bit, Fig. 4, and let loose of the match. It will float on up into the bottle. Be sure the opening is slightly away from the audience.

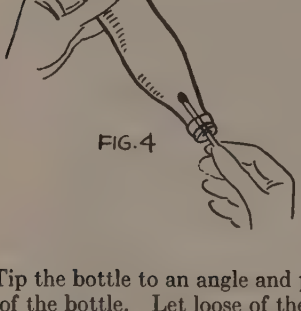


FIG. 4

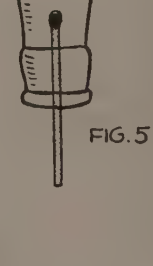


FIG. 5

Tip the bottle to an angle and push another match slowly up into the neck of the bottle. Let loose of the match and it will also float up to the top of the water in the bottle. Do the same with the third match. If you place a match halfway through the celluloid cap it will remain suspended, Fig. 5, neither going up nor down, which naturally creates a mysterious effect. Push up on the match and it will float up into the bottle.

Pick up the pencil. Use a pencil without a rubber attachment. Push the pencil rather quickly into the bottle or it will draw water, and cause water to leak out. Diplay the bottle for a moment, showing the items in the water. . . *"Good swimmers all of these things—and floaters!"*

Place the palm of your right hand back under the mouth of the bottle, and against the celluloid cap. Turn the bottle upright and in doing so, bring right thumb up against the side of cap and remove cap.

"Now all that remains, is to dehypnotize the water and pour it back into the glass.". . . Pour the water back into the glass or the pitcher. Wipe

your hands with a handkerchief and replace on the table or in the pocket, leaving the gimmick in it.

NOTE: In my own program I sometimes have the cap on the bottle in the beginning. I pick up the empty bottle and turn it upside down upon my right palm. In turning the bottle upright again, steal off the cap and finger palm it. Pick up the glass of water and pour it into the bottle and proceed with the regular routine.

Another method is to conceal the cap in your mouth. In the act of drinking from the bottle, it is a simple matter to slip the cap into position over the mouth of the bottle. With another drink at the finish, the cap may be removed as it comes into the mouth.

WATER PRODUCTION FROM PAPER CUP

This simple water production using paper cups was worked out for my show some time ago and it has been very useful and effective.

EFFECT:

The performer picks up a paper tube or cover and places it on the fore part of table. He picks up two paper cups and shows them freely. One of these he places in the top of the paper tube and allows it to rest on the table. The cover is removed, the cup picked up and water poured from it into the other cup. A cup of water has been mysteriously produced.

PARAPHERNALIA:

1—Three paper cups, the kind with slightly raised bottoms. The cups I use are 3⅝ inches high, 3 inches in diameter across the mouth and 2 inches in diameter at the bottom.

2—A paper or metal cover 5¼ inches high and 3¼ inches in diameter

TO PREPARE:

One of the cups, A, has the top rolled edge cut off, Fig. 1. The second cup, B, has the bottom cut out, Fig. 2. The third cup, C, is unprepared.

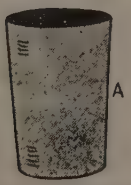


FIG. 1

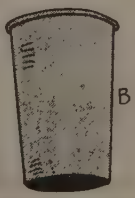


FIG. 2

The cover is easily made by rolling a piece of book cover paper into a tube and binding the outside edge with Scotch Tape or gummed paper.

The edge inside the tube should also be taped. A tube made of metal is more serviceable, but the book cover paper tube answers the purpose, Fig. 3. To set up the trick, fill cup A about ¾ full of water. Place it on the table. Over this, place the cover, Fig. 4. Place cup B, without a bottom, in the unfaked cup C, Fig. 5.

FIG. 3

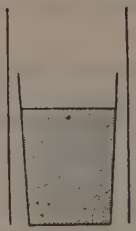


FIG. 4

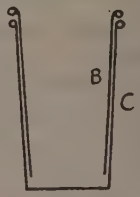


FIG. 5

To Perform:

Pick up the cover with the cup of liquid inside, Fig. 6, and move them to the fore part of the table. If done nonchalantly, one would not suspect that there is anything in the cover. The cup inside should be raised with the fingers a bit inside the cover so there will be no chance of the audience seeing the hidden cup inside, while the cover is being moved.

Show cup C with B inside. Hold them so the audience can see inside the cups. Remove B, show C empty and place C in B. The cups can be freely shown now as the bottom of C looks like the bottom of B. Place B back in C. B should always be kept at such an angle when alone so the audience can not see that it is bottomless. Place cup B into the top of the cover and press it down into cup A containing the water, Fig. 7. Do not do this too quickly, or it will splash. This move should be practiced.

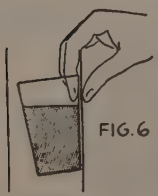


FIG. 6

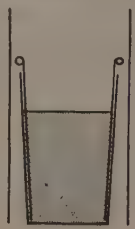


FIG. 7

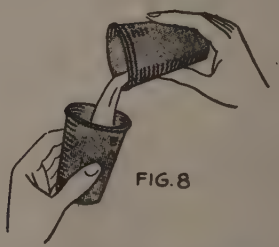


FIG. 8

Lift up the cover showing the cup on the table. Show the cover empty and replace it on the table. Pick up the cup of water with the right hand, and the empty cup with the left hand. Pour the water into the left hand cup, Fig. 8. Pour back and forth a couple of times to show it is real water. This is good to precede any mystery requiring a cup or glass of water.

WATER IN THE HAT

An apparent mistake by the magician is so often welcomed by the audience, particularly when the seeming accident turns out in favor of the performer and no harm done. Fred Shadley and I were experimenting with a bottomless glass and a celluloid glass that fitted around the bottomless one, and we hit on a funny gag that met with excellent success when tested before the very first audience. To simplify matters the idea was worked out with paper cups.

EFFECT:

The magician talks about pouring water from a glass into a paper cup, but absentmindedly pours it into a borrowed hat. Realizing suddenly what he has done, he lowers the empty cup into the hat and brings it out fairly well filled with water which he pours back into the glass. The hat is turned over and shown to be empty and unharmed.

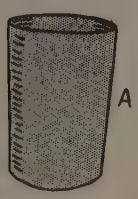


FIG. 1

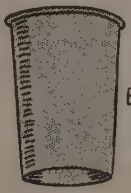


FIG. 2

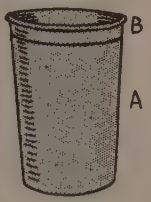


FIG. 3

PARAPHERNALIA:

1—A special paper cup. This is made from two fairly large paper cups. Cut off the top rolled rim of cup A, Fig. 1, and even it up with sharp scissors. Cut off the bottom of cup B, Fig. 2. Cup B will now fit into cup A as in Fig. 3. The two together look like one cup. Colored cups are the best, such as pink, green or blue.

2—A hat, which may be borrowed from the audience.

TO PREPARE:

The prepared cup AB is on the table together with a glass about two-thirds full of water.

TO PERFORM:

Borrow a gentleman's hat and show it empty. Hold the hat in your left hand, by the brim, mouth of hat upwards. Pick up the prepared cup with the right hand and casually show it empty.

"*A magician friend of mine, while attending a dinner party, accidentally tipped over his cup of tea. He explained to the hostess and the guests that the tea had really gone through the cup instead of out the top. Science has shown us that a solid object has more space than solidity. For instance, if I were to*

place this paper cup into the hat" . . . Place the cup down into the hat, Fig. 4, . . . "*It would be easy to take it invisibly out through the bottom of the hat.*"

Make the motion with your right hand as though pulling the cup out of the bottom of the hat. . . . "*There you are, the cup itself. Of course to you it may be invisible. However, if I push it through the bottom of the hat again I can take it out the top so you can see it again.*"

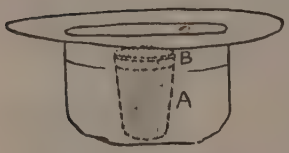


FIG. 4

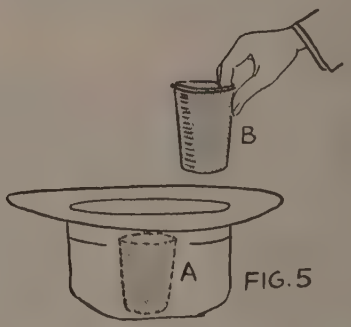


FIG. 5

Pretend to push the invisible cup through the hat and then reach into the hat and remove cup A, leaving cup B in the hat, Fig. 5. There is nothing suspicious about this move. To the audience you just remove the same cup that you put in. Place the hat, mouth up, on the table. The audience takes the above bit as a gag or piece of comedy.

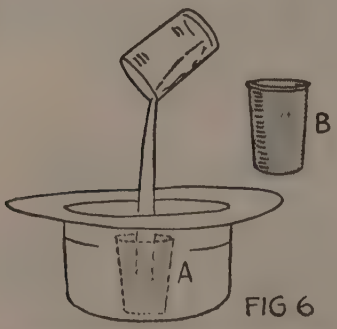


FIG 6

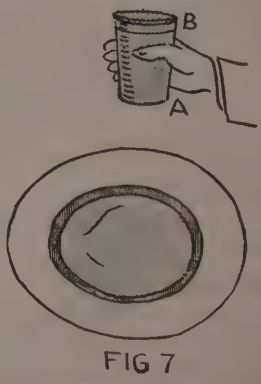


FIG 7

Transfer cup A to the left hand, being careful that the cup is held so the audience does not see the open bottom. Pick up the glass of water with the right hand. Pour the water from the glass down into cup B inside the hat, Fig. 6. The audience thinks you just poured the water into the hat.

"Wait a minute. I didn't mean to pour the water into the hat but into this cup. Oh, well, we'll put the cup into the hat and scoop up the water.". . . Lower cup B into cup A in the hat. Because there is no bottom in B it sinks down easily into A. Lift out A and B as one cup, Fig. 7. . . *"and the hat is unharmed."* . . . With your left hand, turn the mouth of the hat towards the audience to show it is empty. Replace on table. . . *"The water? We just pour it back in the glass."* . . . Pour the water from cup into the glass.

ANOTHER PATTER VERSION:

"I knew a man who said he could keep cool in the summer time by carrying a cup of water in his hat." Show the hat empty and place it on the table. Show the cup AB empty and place in the hat. Lift B out of the hat leaving cup A inside. *"I forgot to put the water in the hat."* . . . Pick up glass and pour the water into cup A inside the hat. . . *"Or rather, I should have poured the water into the cup, instead of the hat; and then put the cup into the hat."* . . . Put cup B down into hat into cup A.

"Then when the summer was over I could take the cup of water out of the hat and pour it back into the glass." . . . Remove A and B together as one cup and pour the water from the cup into the glass. Show the hat empty and unharmed. . . *"Such a process would keep the hat from getting wet and thereby catching cold from the dampness thereof."*

BERLAND CUP AND WATER TRANSIT

I shall never forget the time that I performed this mystery for my personal class in magic at the Pacific Coast Association of Magicians in Oakland, California. The effect was so startling that it had them all guessing. Finally, to break the tension I taught the students how to perform this clever puzzler of Sam Berland's. Try it on an audience and see the effect.

EFFECT:

The performer shows a paper cup which he fills about two-thirds full of water. He borrows a hat and, after showing it empty, places it on the table mouth upwards. Into the hat he places the cup of water. On second thought, the performer removes the cup of water and places it in a paper bag. Squeezing the mouth of bag closed, he suddenly smashes the bag by bringing his other hand up against the bottom. The cup of water has vanished! For the benefit of those who might think that the cup is still inside, or that the performer may be using a paper shell, the magician tears the bag open and gives it to someone in the audience. There is nothing left but the crumpled paper bag. The performer then reaches into the hat and removes the paper cup with water.

PARAPHERNALIA:

1—A regular sized paper cup, about 3⅝ inches high, 3 inches in diameter at the top and 2 inches at the bottom, Fig. 1. The bottom is slightly raised. A smaller cup can be used if desired.

2—Another paper cup as above, except that the top rolled edge is cut off and the bottom is cleanly trimmed away, Fig. 2. This cup must fit inside of one of the regular cups, Fig. 3. The edge of the inner cup B is trimmed around even with the top edge of paper cup A. If properly done you can show the audience the inside of the prepared cup when you turn it mouth towards them, without exciting any suspicion.

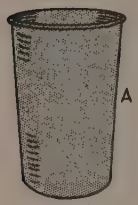


FIG. 1

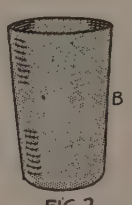


FIG. 2

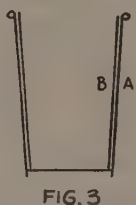


FIG. 3

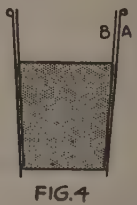


FIG. 4

3—Another paper cup about two-thirds filled with water, or a pitcher of water.

4—A paper bag.

5—A hat, which can be borrowed, if desired.

6—A rubber band.

TO PREPARE:

Cup B rests inside of cup A, Fig. 3. Nearby is a pitcher of water. On table is the paper bag. The rubber band is in right trousers pocket.

TO PERFORM:

Borrow a hat from someone in the audience, or use your own and place on table, mouth upwards. Pick up the prepared double cup and show it empty. Pick up the receptacle of water from table and fill the prepared paper cup about two-thirds full of water, Fig. 4.

"This is a story of prohibition days. You know the definition of a prohibitionist—a person who does not drink liquor—in public. People drank liquor out of everything from glasses, bottles, tin cans and shoe boxes to paper cups. I had poured some gin into a paper cup—hydrogin and oxygin. I do not drink the stuff myself but I was going to a party that did. Now the idea is, how to get the gin indetectably to the party. 'I'll carry it in my hat'

says I to myself." . . . Place the paper cup with water into the hat, Fig. 5.

FIG. 5

FIG. 6

" '*Yes,*' *said a friend of mine,* '*a fine looking specimen you will be, carrying your hat along the street and balancing it like a tight rope walker. Here, let me get you a bag . . . . put the cup into this bag.*' "

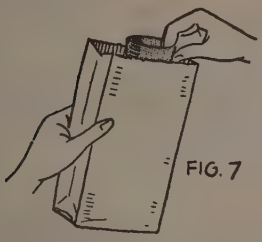


FIG. 7

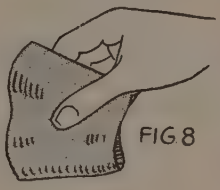


FIG. 8

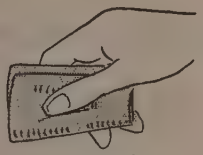


FIG. 9

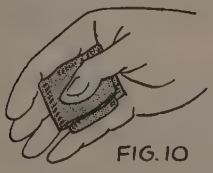


FIG. 10

FIG. 11

Pick up the paper sack, open it up, and hold it in your left hand. Reach into the hat with the right hand and remove the bottomless cup B, which leaves cup A with water inside of the hat, Fig. 6. Hold cup B at such an angle that the audience can not see the bottom of the faked cup. Handle it as though it was heavy with water. Place the cup in the paper bag, Fig. 7, apparently setting it on the bottom of the sack in a careful manner.

" '*Don't spill the liquor,*' *said my friend,* '*Keep the cup upright.*' " When the cup is out of sight in the bag, crush the cup flat between thumb and fingers, Fig. 8. Fold the cup again, Fig. 9, and then another fold in the opposite direction, Fig. 10. Close the hand around the folded cup, Fig. 11, and remove your right hand which secretly contains the folded remains of the cup.

"*Put a rubber band around the top of the bag.*" . . . Reach into right trousers pocket and leave the folded cup. Bring your hand out with the rubber band. Crunch the bag together at the top and place rubber band around top of the bag. Do this in the same careful manner as though the bag contained a cup of liquor.

"*So I started for the party. Along the street I met a policeman. 'What have you got in that sack?' he yells. 'Nothing,' said I. 'Nothing?' said he. 'You mean to tell me you are just carrying a sack of nothing?' 'That's right,' I said . . . 'See'?*" Holding top of the bag with your left hand, smash the bottom with your right hand, squashing the bag between the hands.

"*Nothing . . . Goodbye!*" . . . '*Wait a minute here, not so fast,' said he. 'Open up that sack.'* " Remove the rubber band and open up the bag—opening at top.

"*There, the bag is opened. Goodbye!*" . . . . '*Hold on, let me see the sack,' he continued. . . . "So he took the bag and tore it into pieces. . . . and of course there really was nothing in the bag.*"

Tear the bag into pieces, and give to some spectator in the audience. Reach into the hat, remove the cup of water and pour it back into the pitcher with which you started. . . . "*You don't catch me wasting liquor.*"

THE SOAP PITCHMAN

How well I remember, as a boy, when the soap pitchman came to town and set up his stand with soap, his horse and buggy or covered wagon nearby. Later he used the automobile and would unfold the back of his car making a sort of platform out of it.

His idea in selling soap for a quarter a bar was to insert one dollar, or five dollar, bills inside the wrappers of some of the cakes and toss them into the basket with the other cakes of soap. Spectators in their gambling fever to get something for nothing bought many cakes of soap. Needless to say, the performer was not working for "charity" purposes, and lost very little money, the "Shills" getting the soap with the bills in the wrappers. Of course, for "advertising purposes" one of the well-known townspeople would get a lucky package containing a dollar. Should the soap salesman be there for a couple of nights; naturally a number of the townspeople got dollar bills, so that a goodly crowd would be back the second night to buy soap in even greater quantities, this time with the bait increased to five dollar bills.

William Larsen and I were talking about the soap pitchman and he suggested that the dollar bill and cake of soap idea could be adapted to a magical mystery; combining it with the salesman's patter, a "three card monte" idea, and by having the money show up in some unexpected place. We worked out this simple routine for a magical mystery.

EFFECT:

The performer displays four wrapped cakes of soap and tells about the wonderful qualities of his soap. As no one can keep him from giving away money if he wants to, he wraps a dollar bill in one of the cakes of soap and places it on the table in front of him. So as to make it fair for the folks on the right he places another cake at the right of the one on the table; and to make it fair for the folks at the left he places another cake at the left. . . "*Now, who will give me a quarter for any of these cakes of soap?*". . . He moves the cakes around a bit. A spectator selects the one he thinks the dollar is in but the money is not there. Two cakes remain. Another spectator selects one, but no money. Finally the third cake is taken by another spectator but there is no money there either. . . "*I am very sorry, gentlemen, but the money is in the cake over here.*" . . . He opens the fourth cake at his left and true enough it does contain the dollar bill.

PARAPHERNALIA:

1—Four cakes of toilet soap, such as Camay, Palm Olive, Woodbury, etc. The cakes must be wrapped and all alike.

2—A prepared dollar bill, which consists of a bill folded to one-eighth of its size, with green side outward. It is made into a pull by attaching a black rubber elastic and safety pins, Fig. 1.

FIG. 1

3—Two single dollar bills to match the other. All three, when folded, should be similar in appearance.

TO PREPARE:

Attach a safety pin to the right lower side of your vest. Through this run the end of the pull so that the dollar bill is against the front side of the safety pin on the vest. Attach the other end of pull to the back of the vest with a safety pin, Fig. 2. Place the folded bill in your right lower vest pocket, Fig. 3. Also place one of the other folded bills in the same pocket, but at the left side so that either bill can be gotten at easily, Fig. 3.

FIG. 2

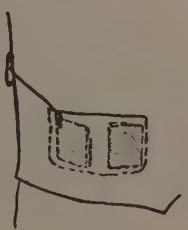


FIG. 3

The third bill is placed inside the wrapper of one of the cakes of soap, between the soap and the wrapper, Fig. 4. Rewrap the soap. Make a pencil mark on this wrapper so it will be easily recognized. Each soap wrapper should have the ends unsealed so they will all look alike. Place the prepared cake at the bottom of the stack of four cakes on the table.

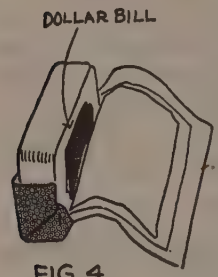


FIG. 4

To Perform:

"I wonder how many of us, particularly those who came from the smaller towns, remember the soap salesman who used to come to town in his horse and buggy, later his automobile, set up a table, a ballyhoo, and sell soap. He placed dollar bills or even five dollar bills inside some of the soap wrappers mixing them with the others and gave his customers free choice. Let us go back to those days and let me be the soap pitchman."

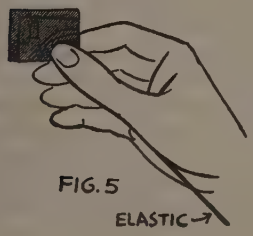
From now on the patter is given in "street fakir" style. . . ."*Now folks, gather in a little closer, for I want to tell you about one of the most amazing discoveries of the age.*" . . . Pick up the top cake of soap, and hold it in your left hand. . .

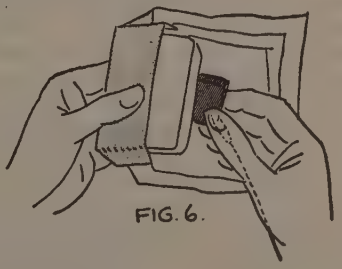
"Had this article been possible in ancient Egypt, people would have looked upon it with awe and reverence. Egyptian princesses dreamed of this famous body, youth, skin and mind beautifier; and it is truly said that if Cleopatra could have obtained this amazing substance she would have never been bitten by an adder. And yet—strange as it may seem—this remarkable wonder of the modern civilized world contains the very oils that ancient princesses and queens used to bring forth that glamorous beauty for which they were famous. Beautifying and cleansing substances which emperors and brave men fought over that they might bring home to their loved ones. What is this great discovery I am describing? Gather a little closer folks that you might all hear. It is 'HEAL-YU' soap, folks, the great glorious 'HEAL-YU' soap. Little do you know how blessed your are to be among the wise progressive people of this fair land who are here tonight to learn about 'HEAL-YU' soap. Hundreds of people have told me how they have been helped. The sick have escaped the grave, the poverty stricken have gotten great riches; and men and women have found their sweethearts, their loved ones; their Prince and Princess Charmings. Society women in New York City pay from one dollar to five dollars per cake for this magic 'HEAL-YU' soap. But tonight I am not charging you five dollars a cake, or one dollar a cake. I am not here to sell you anything. I am here only to demonstrate the qualities of this product. You do not have to buy a thing. I am here to give you at cost, this remarkable article. Not five dollars, not one dollar, not even fifty cents—but only TWENTY-FIVE cents—one-quarter of a dollar!

"How can I stand here and practically give things away? Folks, listen!" . . . Remove the regular detached dollar bill from your vest pocket and unfold it. . . *"Here is a dollar bill. Is there anyone who can prevent me from giving you this dollar bill, if I so choose? If I wanted to give a hundred dollar bill to this gentlmen here, is there anyone who can prevent me from doing so? Of course not. It is my privilege to give you money, if I choose, or to give you none, if I choose—is that right? Of course. Millions of dollars are spent each year to advertise products in magazines alone. Can't we give you the money direct, if we want to, and let you do the advertising?"*

Refold the dollar bill as you are talking and replace it in the left side of your vest pocket. Partially unwrap the cake of soap you are holding and show the soap. . . *"Just look at the texture of this soap. Did you ever see another soap like it? Now folks, I am going to take this dollar bill."* . . .

Remove the prepared dollar bill (on end of pull) with your right hand. Your thumb and fingers conceal the safety pin and elastic. Let the folded bill be plainly seen, Fig. 5. The back of your hand is towards the audience. Apparently you have taken out the same bill you just placed in your pocket. . . *"And wrap it inside with this cake of soap."*





Place the folded bill between the cake of soap and the wrapper, Fig. 6. Move the left thumb and fingers in towards the body a bit which brings the soap wrapper up so as to screen the right fingers. Unobserved, you allow the folded bill to slip back into your right fingers, because of tension of the elastic. The right hand, back to audience, is brought back near your body for a moment, the bill is released, flying back, unobserved, under your coat and up against the safety pin on the side of your vest. There should be no unnatural move. The audience must think that the bill is still in the soap wrapper. Now fold over the soap wrapper with both hands and bring it back to normal shape.

"Yes, folks, if I want to give money away, I can do so. I could place a dollar in every cake of soap and it would just be my own business. I'll place this cake of soap on the table". . . Place the cake on the table in full view in

front of you. . . *"Who will give me twenty-five cents for this cake of soap? Just a minute! The people over at the right side say that they are not given a chance—that you people here in the center can take it quicker because you are nearer. So as to make it fair for all I will place another cake of soap beside this one."*. . . Pick up one of the other cakes and place it about three or four inches or so at the right of the first cake.

"Now the folks on the left say, 'What about us? Aren't you going to give us a chance?' Of course I am. Fair play is my motto. So I'll place another cake over here at the left.". . . Place another cake three or four inches or so to the left of the first cake, Fig. 7.

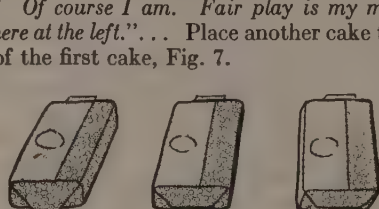


FIG. 7

"To make it fair for all I will just move the cakes around a bit.". . . Move the cakes about, changing their positions, but so all can follow the first cake. . . *"Now who will offer me twenty-five cents for any one of these remarkable cakes of 'HEAL-YU' soap? Any cake on the table! You, sir, thank you. Is that the cake you want? Now remember, sir, even if you only got the soap, and no money, you still have far more than your money's worth. Isn't that so? Yes, sir!"*

If you are on the stage you can pick up the pointed out first cake, open it up and show there is no money in it. If spectators are near, or you have a committee, a spectator can open the wrapper and discover the absence of money. . . *"Yes, folks, I have made this fair for all. You just did not keep your eye on the cake of soap with the money, sir. Who will give me twenty-five cents for any one of those that remain on the table? Thank you madam, you want this one?"*. . . It is opened but it contains no money.

"Now remember, folks, as I have said, I can give my money away or not, just as I choose. The soap is worth more than you pay for it and when I give you money I do so out of the kindness of my heart. You all admit that. Who will give me twenty-five cents—one-quarter of a dollar—only one more chance —who'll take a chance for twenty-five cents? You, sir?"

The wrapper is opened but still no money. . . *"Remember folks I have given you free choice of any cake of soap on the table. The only trouble, folks, was that in your anxiety you did not choose the right cake of soap—the one in which I placed the dollar bill."*

As you say this, pick up the fourth cake at your left, open it up and remove the dollar bill. Place the bill back in your right lower vest pocket, after having shown it to the audience.

THE STAMP ALBUM

I remember seeing the stamp album mystery some years ago, in which an empty stamp album suddenly filled itself with a collection of postage stamps on each side of the pages. I believe the idea is English in origin. It was based on an old familiar principle in magic, of every other page being cut short, which resulted in the pages being blank when the ends of the pages were thumbed one way, and the book appeared full of stamps when the pages were thumbed in the opposite direction. The short page automatically fell against the long page. This principle is also used in the Svengali forcing deck of cards.

When I was a boy I bought a "Magic Picture Book," based on a similar principle in which blank white pages suddenly became filled with pictures; the pictures would change to reading matter; then to pictures of animals or birds, and finally blank again. The pages had the ends cut on the bias, some from one side, and some from the other.

John Giordmaine, that clever magician of Toronto, Canada, applied a jogging principle to the stamp album and thereby made it possible to show the pages either blank or with postage stamps, without turning the album around, nor having to thumb the pages from the opposite direction. He can run the pages backwards or forwards and get either result that he wants.

EFFECT:

The performer shows an envelope filled with various kinds of postage stamps. He seals up the envelope and places it in full view on the table. A stamp album is shown empty. Suddenly it fills with stamps on both sides of the pages. The envelope is cut open and shown empty.

PARAPHERNALIA:

1—A specially prepared stamp album. This is just a photo album, commonly used for pasting snapshots in, Fig. 1. Both the cover and the pages are black. The album that John Giordmaine uses is 7 × 11 inches, and bound on one end with a series of metal rings about $\frac{5}{16}$ of an inch in diameter. There are eighteen sheets of heavy black paper in the book. A postage stamp is pasted on the front of the book for quick identification without hesitation.

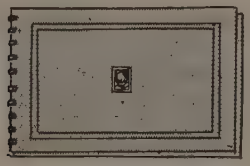


FIG. 1

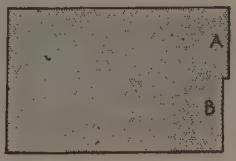


FIG. 2

To construct the album, the outer end of the first page is cut as in Fig. 2. The upper tab is represented as A and the lower tab as

B. B is jogged about ⅛ of an inch. The next sheet has A cut out and jogged as in Fig. 3. Continue to cut away B from the odd numbered sheets and A from the even numbered ones. Paste postage stamps between the first and second sheets, Fig. 4. You can arrange these to suit yourself. Between the second and third sheets, the pages are left empty. Between the third and fourth sheets both pages are covered with stamps. Every other pair of facing pages is covered with stamps. The rest are empty.

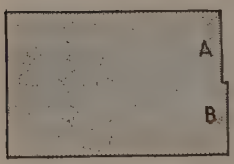


FIG. 3

FIG. 4

If properly done, you can thumb the edges of the pages at A, Fig. 5, and the album can be shown as blank. Or if thumbed from the left hand, the thumb slips over B. Move the right hand thumb over to B and thumb the pages from front to back and the stamped pages show up, Fig. 6. Thumb the pages with the left hand from

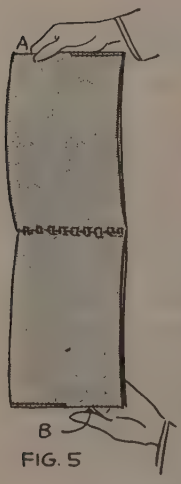


FIG. 5

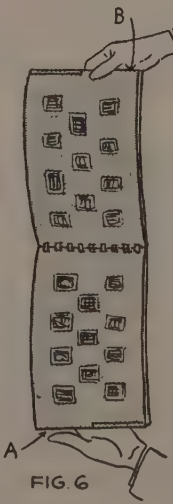


FIG. 6

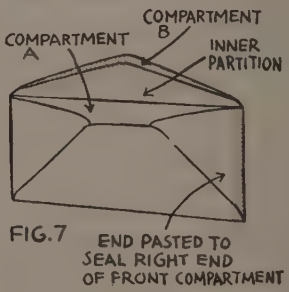


FIG. 7

A and the stamps still show. The right hand thumbs the pages from front to back, and the left hand from back to front.

2—Postage stamps. These are the cancelled postage stamps both foreign and domestic that can be bought for very little at a novelty store or place where collector's stamps are sold. Get a couple of envelopes or so.

3—A double envelope, Fig. 7. You have already been told how to make the double envelope, by cutting the front off of one envelope and inserting it in another, Fig. 7. The inner partition is pasted to the rear of envelope on the right end for about a half-inch in width. This so that when the right end of the envelope is finally cut off the contents of compartment A are sealed inside and only compartment B will be open. Seal the two flaps together. The envelope now looks quite ordinary.

4—A pair of scissors.

To Prepare:

Place a handful of cancelled postage stamps, similar to those in the book, in compartment A of the double envelope. Place envelope on table. Beside it put the stamp album.

To Perform:

Pick up the envelope of stamps. . . "*Did you ever collect postage stamps?*". . . With the right hand lift some of the stamps out of the envelope and show them. Let the audience see that the envelope contains stamps. Place them back. . . "*I once got a whole envelope full; sealed them up and put them away.*" . . . Seal up the envelope and place on the table in full view of the audience.

"*I also bought myself a stamp album.*" . . . Pick up the stamp album and show it empty by thumbing the pages at the proper tabs. . . "*It's full of nice blank pages.*" . . . You can run the pages back with left hand from B on the opposite page. Close the album.

"*It's been months now and I've never pasted the stamps in the album—so I think the only way I'll ever be able to get them in the book is by magic!*" . . . Show the album filled with stamps by thumbing with your right hand at B. You can reverse the pages with stamps by thumbing with left hand at A. Close the album and place it on the table. Pick up the envelope and cut off the right end with the scissors. Do not cut very deep. Open the envelope and show the B compartment empty. The stamps in A compartment are sealed in, out of view. . . "*I guess we got them all. Some stamp collector!*"

Note: Another good method of vanishing the stamps is the double paper cone—either the Superba Paper Cone or the Royal Paper Cone, described in Volume 2, Lesson 22.

DELL O'DELL STAMP ALBUM PRESENTATION

Dell O'Dell, popular lady magician, has a knack of making her mysteries interesting by using poetry at times for patter. It gives her magic a certain rhythm that appeals to an audience. She has very kindly given me her presentation of the stamp album mystery for this lesson.

EFFECT:

A stamp album is shown to be empty, and placed under the performer's left arm or on the table in full view. From a box a drawer of postage stamps is removed and the latter dumped into a glass bowl. The stamps are placed back in the drawer and the drawer closed. The stamps are shown to have appeared on each page of the book; and the drawer box shown to be empty. The performer changes her mind and says she would rather use the book for photographs. So the album becomes empty again and the stamps return to the drawer box.

PARAPHERNALIA:

1—A special stamp album as in John Giordmaine version.

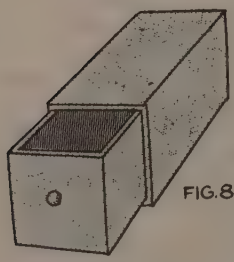


FIG. 8

2—A drawer box, Fig. 8. This piece of apparatus was popular with conjurers for many years. It is obtainable from magic dealers. The box has a drawer which, when opened, can be shown empty, or filled with articles, as the performer desires. The drawer proper is a type of wooden shell surrounding a real drawer on the front, bottom and two sides. The shell can be pulled out enough to be shown empty, or it will come out with real drawer inside. The drawer is controlled from the bottom of box by the performer's finger.

3—Cancelled postage stamps.

4—A glass bowl, such as a fish bowl.

TO PREPARE:

The drawer box contains about the same number of stamps that are in the album. The box is on table. You start by holding the prepared stamp album.

TO PERFORM:

"Hobbies, my friends, are quite popular this year.
Folks collect all sorts of things both quaint and dear.
Some gather china, some rugs, coins or odd lamps
But my hobby is collecting rare old stamps."

"Now, I'm rather a busy performer, you see,
Yet I love my hobby quite passionately;
So I've had to devise a method that's new.
Watch me closely and I'll show it to you."

"Here is my album—it's pages are bare,"

Show the album empty by thumbing its pages from both directions, as already described. This is done two or three times. Close the album and place under the left arm or on the table in full view. Pick up the drawer box.

"And here is a box full of stamps quite rare;

Pull out the drawer and pour stamps into the glass bowl. Show the stamps freely by running your hands through them.

"I'll use the box and place the stamps inside."

Replace the stamps back in the drawer, the drawer back in box.

"Knowing that my magic won't be denied."

"I pronounce the mystic words in great haste—
Abra-cadabra! my stamps should be placed;
If you don't believe it, we'll have a look—
Here are the stamps nicely pasted in my book!

Show the album filled with postage stamps. Pull out the outer shell drawer and show that the box is empty. Replace drawer and place the box on the table.

"Of course, like a woman, I might change my mind
And suddenly decide, another hobby to find—
Suppose I want to save photos of men—
Hokus Pokus—and it's empty again!

Show the album to be empty again. Open up the drawer box and show it again filled with stamps. The stamps are poured into the bowl.

JOHN BOOTH'S ALBUM OF STARS

For several seasons on the lecture platform this effect was used and registered very well in John Booth's presentations. It is colorful, loaded with human interest and combines several surprises. It is based on the stamp album idea but elaborated into a photo mystery. The patter recorded here is factual and exactly as used by Booth.

While a trick of this nature poses more difficulties than may be first apparent, I believe its working has been simplified so that it can be presented totally surrounded, in a parlor, or upon a large stage. Because of the number of movie worshippers in the world a trick with photographs of current screen idols is of especial interest.

EFFECT:

The performer shows an empty photo album; also an empty picture frame; and the photos of six prominent movie stars. The six pictures are placed in an empty envelope and tucked in a pocket on the inside of the back cover of the album. These pictures vanish from the envelope; five appearing pasted on different pages in the album, and the sixth one, which has been selected freely by a spectator in the audience, appears in the picture frame!

PARAPHERNALIA:

1—Two good 8″ × 10″ portrait photographs, each identical, of six easily recognizable movie stars. Those in which the head is easily seen, are preferred. These can usually be obtained from the publicity departments of the large motion picture companies. Request the photos that are printed on the thinnest paper that the studio can supply. The photos should be cut down to 7″ × 8½″, which you can easily do, or have done.

John Booth, as this is being written, uses the photos of Mickey Rooney, for the youngsters; Lionel Barrymore, for the oldsters; Spencer Tracy, for the conservatives, and three popular lady stars such as Hedy Lamarr, Greer Garson and Ann Sothern, for those who want their hearts to beat faster.

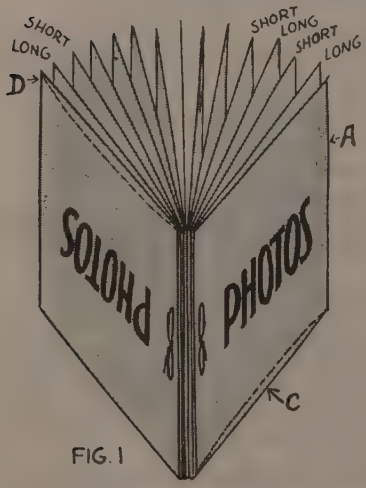


FIG. 1

2—A special photograph album. Purchase two photograph albums exactly alike. The cover size should be 10½ × 13½ inches. Get the kind with a fancy silk cord running through one end, which permits the leaves to be removed or changed as necessary.

To construct the trick album, you put a "front cover" on each side. The covers must be so arranged that they look the same whether the trick album is opened from one side or the other. There are thirteen leaves in the album, usually of heavy black paper. Every other leaf is cut a quarter of an inch short. The outside leaf at the front and the one at the back are full length.

Therefore the first leaf is full length, the second leaf cut short, the third leaf full length, the fourth leaf cut short, etc. The odd leaves are full length and the even leaves are cut short, Fig. 1.

The five photos which are to appear in the album are pasted carefully, so they will lie absolutely flat, without wrinkles, onto the short leaves, Fig. 2. With the album lying flat on the table, the photos are all pasted on the upper side of the leaves, the opposite side of the leaves being blank. Leave one short page blank at the center of the album, to be the one page on which no photograph will appear. John Booth uses Hedy Lamarr as the photo which will appear in the picture frame later on, and uses the other five for the album.

FIG. 2

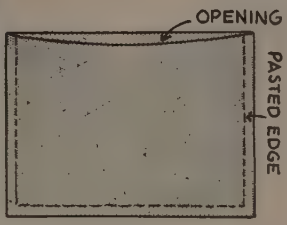


FIG. 3

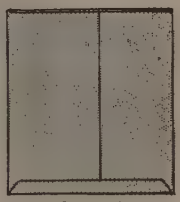


FIG. 4

After much experimentation as to the simplest, most effective and self-contained method for causing the photos to vanish from the envelope in which they were placed at the beginning of the mystery, Booth developed this idea. An extra page from the discarded album is pasted to the inside of each cover, on three sides, so that a pocket is formed to hold an envelope, Fig. 3. In each case the opening of the pocket is at the top of the cover at the back, whether the album is held with one or the other front cover facing the audience.

3—Two envelopes, exactly alike, and large enough to hold six of the photographs, Fig. 4. The envelopes must be of such size as to slip easily into the pockets on the inside of the album's covers. The $7\frac{1}{2}'' \times 10\frac{1}{2}''$ envelopes purchasable at stationery stores, are recommended. Cut 2″ off the flap end.

4—A special picture frame for the production of one of the photos. A standard picture frame designed for any $8'' \times 10''$ photograph is purchased from any department or picture framing store. These frames come complete with glass and cardboard backing.

The cardboard backing is removed and a piece of dark blue cloth is smoothly glued over one side of it. When this is dry and trimmed neatly around the edges, glue to the center of it the Hedy Lamarr picture (or whatever star you want to use). A cloth flap is made of the same dark blue cloth that was used on the cardboard.

The picture frame is laid on the table with the glass in place. Lay the cloth flap, which is an inch or two longer than the frame itself, onto the glass. It must fit smoothly on the glass with the projecting tab at the top. Onto this, place the cardboard, the picture against the flap. Four small nails or brads can be used to keep the back in place. Now the inner piece of cloth projecting outside is folded over onto the back, Fig. 5. From the front the frame looks empty, Fig. 6.

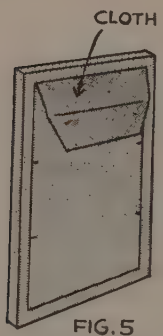


FIG. 5

FIG. 6

To make the picture appear in the apparently empty frame, he simply covers the frame with an opaque, but attractive cloth. When he withdraws the cloth his fingers catch the cloth tab through the covering, pulling this out of the frame entirely, thus revealing the picture which it had concealed. This picture frame is but an enlarged variation of the old playing card frame so popular in magic throughout the years.

5—An opaque, colorful, attractive cloth large enough to cover the picture frame on both sides. Cloth should be large enough so that when it is removed from the picture frame, the blue cloth removed from the picture frame will not be seen, but is completely hidden in the opaque cloth.

6—A special forcing deck of cards. From your magic dealer get twelve playing cards that are blank on one side. This is a type of card with the regular back but the face is blank. Have the dealer treat with "roughing fluid" the blank faces of six of the cards, and the backs of the other six cards. Now if you will place a rough-back card on top of a rough-face card, squaring the cards, you will find that if all the cards are stacked together, when they are fanned they will appear to be but six cards. They adhere, in pairs, to each other.

Get some black waterproof India ink and with a lettering pen or a brush, print in large letters the name of one of the movie stars on the smooth blank side of the paired card facing you. Separate the cards and on the roughened blank face of the other card print in a similar style HEDY LAMARR, Fig. 7. A different movie star is lettered on each of the six cards having untreated faces while the same name, HEDY LAMARR, is lettered on the roughened blank sides of the adjoining six cards.

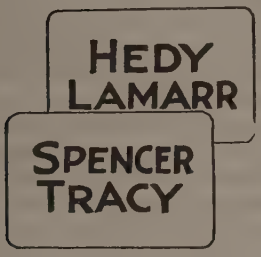


FIG. 7

FIG. 8

Square up the cards. When you fan the cards they appear as six cards, each bearing a different name. Turning the cards face down and fanning them out he asks any spectator to touch one of the cards, Fig. 8. The cards are openly and cleanly cut at the indicated card (really the pair held together with roughing fluid) so it is now on top. Lift up only the top card and it is a Hedy Lamarr forcing card.

This is an infallible force for a card, easy, natural in execution, and indetectable. If desired plain cards the size of playing cards can be used. Such cards would be blank on both sides.

To Prepare:

In pocket C on the inside of the cover of the album put one of the empty envelopes opening towards the top opening of pocket. Place the six photos of movie stars on the table in a pile. Nearby is the other envelope. The frame with inner cloth in place, is on the table standing against a small box or other object. Near it is the opaque covering cloth. The album is also on the table—the pasted photos inside facing upward. The cover A is upwards. Each of the covers should have a small identifying mark on them so that you can readily tell which is which, without opening the book. The forcing set of cards is also handy.

To Perform:

"*A question frequently addressed to professional magicians is this; 'Who invents the tricks you gentlemen perform?' Interestingly enough,*

seventy per cent of all the tricks you see performed today were created by magicians since 1860. Magicians themselves develop them."

"*My next presentation, for example, really had its origin in 1939 down in quaint old Bahia, Brazil, with a friendship struck up during an automobile trip I made with Mr. David Bernstein, vice-president of Loew's, the firm which owns the Metro-Goldwyn-Mayer studios. Not long ago he sent to me, with his compliments, six attractive photographs of some of his leading stars.*"

Pick up the six photos on the table and display them rather quickly with brief comments like the following: "*Greer Garson—perhaps better known as Madame Curie or Mrs. Miniver. Young and bright looking Ann Sothern, the Maisie of motion pictures. Here is that perennial favorite, a member of the Royal Family of the American theatre, Lionel Barrymore. One of your favorite actors and an all around good fellow, Spencer Tracy. Andy Hardy, whom you know as 'Mickey Rooney'—I see that someone has tampered with my pictures and put a handlebar mustache on the poor chap!*". . . , Show the picture of Rooney on which you have put a garish mustache. . . "*And, finally, glamorous Hedy Lamarr! For safe keeping I place the photographs in this envelope.*"

FIG. 9

Place the photos in the envelope and place it in full view against some object on the table. Pick up the album. . . "*I bought an album with just enough pages in it to hold the pictures.*"

Hold the album in the left hand, and with the right hand thumb the pages from the front to the back allowing them to fall down so as to show that the album is blank, Fig. 9. Hold the album open at back cover. Show the pocket D. . . "*In this pocket, on the inside of the back cover, made to hold spare pictures, I placed the photos until I could find the time to sit down and paste them in properly. I never could scrape together four consecutive minutes for this job even though I did buy a silver frame into which I might place one of the six photographs—the one of my favorite star. Even the frame lay forlorn and neglected for some time, in a corner irreverently covered with a dust cloth!*"

Exhibit the apparently empty picture frame. Cover it with the opaque colored cloth and place it upright against some object on the table. . . "*But the stars of Hollywood are themselves a magical people. Edgar Bergen, Harold Lloyd, Chester Morris, Orson Welles and others of the film colony are zealous followers of the magician's art. 'Why,' I thought, 'wouldn't it be appropriate to do a trick with my six new Hollywood photographs?'*

Let us begin by framing someone—I mean, by putting someone in the frame. Since you are my guests and I am entertaining you I shall let you choose our favorite star for the evening. I have recorded each of the stars names on one of these six small cards."

Exhibit the prepared cards reading off the name inscribed on each... *"Will you select one movie star by indicating any one of the six cards in this fan? Touch any card!"*. . . The cards are fanned with lettered sides downward. The spectator touches one of the cards. The cards are openly and cleanly cut at the indicated card (really the pair) so it is on the top. Remove the top card and give it face down to the spectator. The card will separate from its paired one by lifting at the edge. . . *"Please don't tell a soul, including me, whom you have selected to be our honored star tonight."*

The cards are returned to the table and the album is picked up. . *"One of the eight basic effects known to every magician, into which categories every trick ever invented can be broken down, is that known as transposition; the instant flight of a material object, invisibly and instantly, from one point to another, like a ray of light or a wave of sound. Why can't we paste all the pictures into the album, by magic, in this fashion? I shall attempt to cause all but one of the photographs to fly instantaneously to their proper places in the leaves of the book. Watch! In five simple passes; ONE—TWO—THREE—by the way, please notice that at no time during this mystery does my hand leave the end of my arm—FOUR—FIVE!"*

Holding the bound or hinged edge of the album in the left hand, thumb the free edges of the pages with the right thumb so as to show that five photographs have made their way into the album and are pasted, one to a page, on five of the six leaves, Fig. 10. The middle one is blank.

FIG. 10

With a comment, remove the envelope from pocket C, now on the inside of the back cover, laying it up against some table object. The album is returned to the table and the frame, still covered, is picked up.

"Now, for the first time, will you kindly tell us whom you selected to be the star of stars, the one who was not to go into the album but for whom we have exclusively reserved the silver frame? Hedy Lamarr! You certainly go for glamour girls!"... Lift the cloth but find no picture in the frame.

"I don't think she has left the envelope as yet!"... Cover the frame again and put it back in place as before on the table... *"She was just awaiting orders from her director! A tiny pass and*

lo! Away she flies, leaving the envelope empty!". . . The envelope is torn slowly into several pieces and the bits drift gracefully to the floor.

FIG. 11

"*In the holy of holies, if we are lucky, we should find this gentleman's choice, our missing picture*". . . As you are saying this you have picked the frame up from the table again, and are holding the bottom of the frame with the left hand. With the right hand grasp the cloth at the top and also the outer tab of the blue flap. Remove the covering and the inner blue cloth, revealing the photo in the frame, Fig. 11. . . "*the glamorous Hedy Lamarr!*"

NOTE: The patter is that used by John Booth himself, but you can readily change and modify it to suit your own taste.

KNIFE AND PAPER SQUARES

For years magicians have been color changing the handles of knives, picking off and replacing the heads of matches, jumping pegs on paddles, vanishing and reproducing paper squares on knife blades, etc., all employing the original move for creating the illusion. This move was a double move in which your hand made a half turn, say from right to left, and at the same time the fingers rolled the knife a half turn from right to left. This kept the same side of the knife finally in view, since the two half turns actually made one full turn. The knife actually turned over during the move, but the move was so fast that the second side was not seen.

Recently Russell Walsh of Chicago showed me the simplest move of all for accomplishing this result. The right hand holds the table knife as in Fig. 1. The right hand now turns over from right to left, as in the original move, but now note the difference in the finger action—THE RIGHT THUMB ROLLS BACKWARD, OR FROM LEFT TO RIGHT, CAUSING THE KNIFE TO REMAIN CONTINUOUSLY WITH THE SAME SIDE EXPOSED TO VIEW. THERE IS NO VISIBLE TURNING OVER OF THE KNIFE as the OPPOSITE motions of the hand, and of the fingers, keep only one side of the knife to be seen at any stage of the double movement. Practice it before a mirror to get the effect and to insure your moves being correctly done. The knife should be kept as still and motionless as possible, except for a slight rocking motion of the knife which gives the illusion of the knife turning.

The same moves may be applied to the Paddle, to Matches, to Kanter's Chameleon Knife, etc., but we shall describe its use with the squares of paper on the table knife which has edges that closely resemble each other and thus aid in concealment of the basic principle involved.

EFFECT:

The performer places three squares of paper at intervals on the blade of a table knife. He places three more squares of paper on the opposite side of the knife in the same positions. He removes two squares, one above and the other below it on the opposite side of the blade. The blade is shown both sides to show the two squares were removed. Two more squares are removed in a similar manner, and again the blade is exhibited on both sides, to show that only one square of paper remains on each side of the knife. The last two squares are removed and the knife shown blank on both sides. Suddenly the squares of paper return to the knife, three on each side as originally placed.

PARAPHERNALIA:

1—A table knife.

2—Six squares of paper, about ½ or ⅜ inch square.

TO PERFORM:

Moisten the squares of paper and place three on each side of the blade as in Fig. 1. Show both sides of the knife. Hold the knife in the right hand, Fig. 3. The handle rests on the tips of the fingers with the tip of the thumb on top.

Fig. 1

Fig. 2

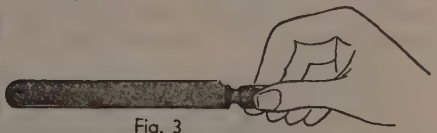


Fig. 3

Pretend to remove the first two squares at the left, one above and one below blade of knife, in reality only one square, the top one facing audience, is removed, Fig. 2. The movement is performed by bringing tips of left thumb and first two fingers over the first squares of paper. Remove the top square, as though taking two squares, crumple and toss aside

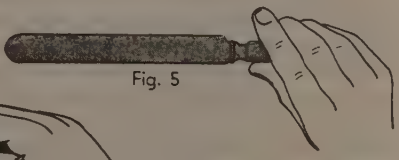


Fig. 5

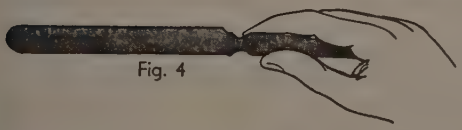


Fig. 4

Apparently show the knife on both sides by using the turn-over movement (Figs. 3, 4 and 5) which shows that only two squares of paper re-

main on each side of the blade. Pretend to remove the two middle squares, removing only the top one. Crumple and toss away. Again show the knife apparently on both sides. Then apparently remove the remaining two squares. Again it is only the top one that is removed. Crumple and toss away. By the turn-over movement show both sides of the knife blank.

Show the left hand empty and hold it in front of the knife blade for a moment. Under cover of hand, turn the blade over so that the side with three squares of paper is upwards. By apparently turning the blade, show that the papers have reappeared on both sides of the knife. Again remove the papers, seemingly two at a time, in reality only one, as already taught. Leave the blank blade for examination or place aside on the table.

KOKO AND THE JUMPING BLOCK

Some years ago Professor Hoffman (Angelo Lewis) in his book "*Later Magic*" described a mystery with wooden blocks and a cover. It was the story of "Fidgety Phil," the funny little block who couldn't keep still. Put him on top the two others, he would jump to the bottom. Eugene Laurant had a nice version of this effect. Four blocks were used, but the spectators were only aware of three. Laurant had a clever way of secretly getting rid of the extra block at the end by way of a cunningly concealed black art well in a rather thin table.

Robert Lotz, who has been interested in effects for children, as well as his manipulative magic, worked out a nice routine using children's alphabet blocks and a Jack-in-the-Box. The mystery has been well received by adults as well as children. The magician can get quite a bit of comedy with Koko, if properly presented. This type of effect worked out nicely with comedy poetry.

EFFECT:

The performer brings forth a four-sided tube with open ends and two covers. The covers are removed and the tube placed upright on the table. The tube is lifted leaving three wooden alphabet blocks on the table. Noticing that the blocks are upside down, the performer places them on the table in a row, right side up. A wooden box is shown, the cover opened and a clown Jack-in-the-Box jumps up. The magician says his name is Koko. So Koko is removed and the box shown empty. The B and C blocks are stacked up on the table and covered with the tube. Koko is stood upon top of the tube so that nothing can get in or out. The A block is placed inside the wooden box and the lid closed. Upon opening the box the block is found to have vanished. Koko is removed from the top of the tube and placed back in the box. The tube is lifted and the A block is seen to have found its way mysteriously beneath the B and C blocks—all three being stacked together on the table.

PARAPHERNALIA:

1—Three 3″ wooden blocks to represent three alphabet blocks. Paint with bright colors so they will show up nicely. The A block is red, the B block is green, and the C block is blue. The letters are painted on with white and outlined with black. Four sides of a block are covered with a letter on each side but the top and bottom of the block are black, Fig. 1.

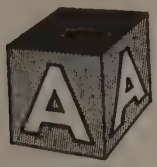


FIG. 1

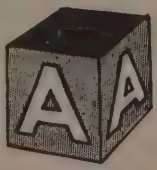


FIG. 2

2—A metal shell which has only 5 sides. This fits comfortably over the A block and is decorated exactly like the A block. The inside of the shell is painted black, Fig. 2. From a few feet away the open top of the A shell and the black top of the solid wooden A block look the same.

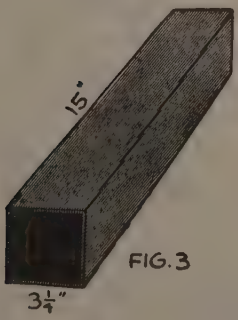


FIG. 3

FIG. 4

3—A cardboard tube, Fig. 3. This is about 15″ long and 3¼″ square. The size will have to be determined by the size of the blocks and shell. The tube should slide down comfortably over the blocks and shell. By pinching the opposite sides of the tube with fingers and thumb from the outside, a block ought to be easily held concealed inside. Fit a cardboard cover on each end of the tube, Fig. 4.

4—Koko, the "Jack-in-the-Box" Clown. Figs. 5 and 6 shown how Koko is constructed. The base is of wood, about 2⅞" square. The feet are of cardboard glued to the top of the base. The spring is one from a spring sausage so familiar to magicians. The bottom of the spring is attached to the base and the top is stuck into a cork. The head is made from a ping-pong ball with a hole cut into the bottom for insertion of the cork which makes the neck. A hole is cut in ball for a plug to represent a nose; also a plug on both sides of the ball for the ears. The face has painted eyes, eyebrows, mouth, etc. The clown suit is easy to make and slip over the spring. The mittens are attached to the sleeves of the costume. A small clown hat is fastened to the top of the ping-pong ball. Thus constructed, Koko is quite a comical fellow.

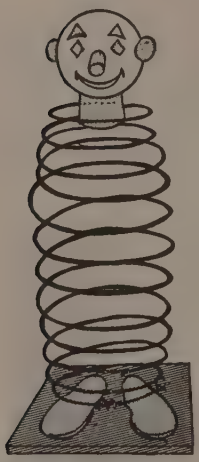


FIG. 5

FIG. 6

5—A wooden box, Fig. 7, with lid and latch to hold Koko. This box should also be of such internal size that the A shell will fit snugly into the box, the top of the shell coming up even with the top of the box. The box is painted black on the inside with the same paint used on the inside of the shell. When the shell is in the box with the opening of the shell upright, the box can be shown empty without the audience being aware of anything in it. The outside of the box can be stained natural wood color such as dark oak or walnut; or it can be colored opposite to that of the blocks. A pea-green or pale blue would look pretty; or yellow or orange.

To Prepare:

Place the A shell on the table upside down. On this place the B block upside down; the C block upside down and the A block right side up, Fig. 8. Cover with the tube and place cardboard covers on the top and bottom. Koko is in the wooden box, his wooden base on the bottom of the box and his head up against the lid. The lid is held shut with the wire hook.

FIG. 7

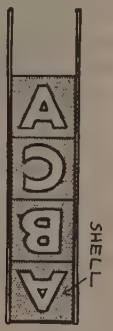


FIG. 8

To Perform:

"*Magicians get ideas from funny places. Some time ago I came in touch with some alphabet blocks such as children use to learn their A, B, C's.*". . . Lift up the tube with blocks inside and remove the lower lid and place the tube on the table. Remove the upper lid. Lift up the tube holding the A block at the top, concealed inside. This is easily done by pressing on one side of the tube against the block with the right thumb and the opposite side of the tube and block with the right second finger. The A shell, B and C blocks remain stacked on the table.

"*So I utilized three of the blocks, A, B, and C.*". . . As all attention is on the three blocks on the table, and you are talking, secretly allow the A block in the tube to slide down to the bottom of the tube. Hold it in place with your right thumb and fingers pressing through the tube and place on the table. The block is now on the table, right side up, at the bottom of the tube. The left hand should be on the bottom of the tube when the block slides down within the tube, to prevent exposure.

"*I have them upside down.*". . . Pick up C and place on the table, right side up, then near this place B, right side up, and finally the A shell. The shell, going on the table squarely, sounds like a block. The blocks and shell should be in a row. The open top of the shell and the painted solid tops of the blocks look alike.

Pick up the wooden box containing Koko. . . "*Rickus rackus, Poke-o doke-o! Open the box, And here is Koko!*". . . Open the wire hook, allow the

lid to fly up and Koko to jump up into view. Lift Koko out of the box and show the box empty. Place the box on the table, close its lid and place Koko in a standing position on top of the box.

"*Koko is a magician in his own right. Would you like to see Koko do a trick? Of course you would. All right, Koko, tell me what to do and I'll do it for you. You want me to pick up this C block and place it on the table, and on top of it place the B block.*". . . The blocks should be placed so a corner faces the audience and the audience can see two of the sides. The C block is placed on the table and B placed on it. Reach to pick up the A shell. . . "*What's that! I'm not to touch the A block? Oh, you want to put the cover over the B and C blocks. What's that? You want them dropped down inside the tube. You must think they are Santa Claus going down the chimney. So you want to play Santa Claus!*". . . Pick up B and C, one in each hand, and drop C down into the top of the tube. It sounds like it hits the table, really falling on top of the A block concealed inside. . . "*There goes the C block.*"

FIG. 9

Drop B down into tube on top of C. Both blocks must be right side up. . . "*One for the money, And two for the shows, Down the chimney the B block goes. . . Now you want to get on top of the chimney.*". . . Place Koko on top of the tube so that he faces the audience, Fig. 9.

"*Oh, you want to see that nothing else goes in or comes out of the tube. What are you going to do with this A block? A good idea, we'll place it over here inside the wooden box.*". . . Open the wooden box and place the A shell inside, with opening of shell upright, Fig. 10. The top of the box can be slanted slightly backward for this. Push shell down into the box, close lid and fasten.

"*There, Koko, the A block is inside the box and the lid nailed down. He says that is what I think!. . . What do you mean, that is what I think? I put the A block inside of your wooden house here. I'll show you!*". . . Open the lid and show the box to the audience, empty. You keep the shell from falling out by putting the tip of a finger over the edge of the box.

"*Koko you are playing tricks. Get down inside of your box.*". . . Remove Koko from the top of the tube and place him back in the box. The

fact that he goes into the box convinces the audience that the box is empty. Place the box, with Koko, back on the table.

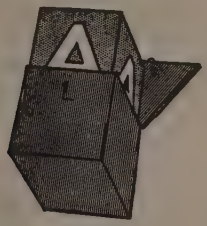


FIG. 10

FIG. 11

"I wonder what Koko did with the beautiful red A block?". . . Lift up the tube revealing the three blocks stacked up on the table—A, C and B, Fig. 11. . . *"There's the A, underneath the C and the B."*. . . Quickly unstack the blocks and place in a row, hitting each block smartly on the table as it is laid down. . . *"Give Koko a hand."*

CUT AND RESTORED NECKTIE

For some time the cutting of a spectator's tie into pieces and restoring it again, has been popular with many magicians. There have been many methods of accomplishing this from special apparatus, to added loops, and planting a special duplicate tie with a spectator in the audience. He wears the tie as his own, the tie is cut up and finally exchanged for a duplicate whole one in a changing bag, paper bag, double paper cone, or a changing box. In the method given here the performer cuts up his own tie and restores it in a clean and direct manner.

EFFECT:

The magician wears a four-in-hand necktie with his informal clothes. With a pair of scissors he cuts pieces off the tie until there is nothing left but the knot up against the collar and the loop that goes around the neck. He places the cut pieces down into the opening of his vest. He touches the knot at his collar and brings his hand outward with a sweeping gesture, revealing that the tie is whole again as in the beginning. The tie can even be removed from the neck and shown if desired.

PARAPHERNALIA:

1—Two four-in-hand neckties exactly alike.

2—A pair of scissors.

TO PREPARE:

Tie one of the ties normally around your neck and then place the

hanging parts of tie A into the opening of your shirt, out of sight. This leaves only the knot in sight, Fig. 1.

Cut away the narrow middle portion of the other tie so that there is left the same amount of tie B as the parts of tie A hidden under the shirt, Fig. 2. Tuck the ends of these two pieces of tie B up into the knot, Fig. 3. To the audience you are just wearing an ordinary four-in-hand tie.

FIG. 1

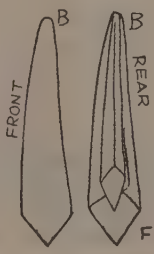


FIG. 2

FIG. 3

To PERFORM:

"I have often wondered why neckties are so long. A man's vest usually covers up the largest part of the tie.". . . Pick up the scissors and cut off a part of B, Fig. 4. Tuck the remaining uncut ends back into the vest. . . *"See, one wouldn't know the difference anyway. Of course, if one wanted to keep his tie out of his soup entirely why not cut it off right up to the knot?"*

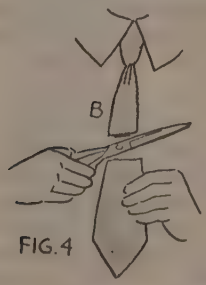


FIG. 4

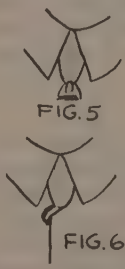


FIG. 5

FIG. 6

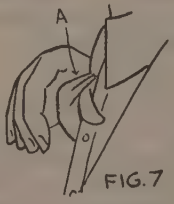


FIG. 7

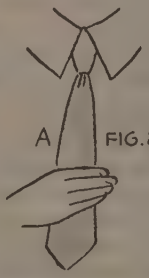


FIG. 8

Cut the tie up near the knot, Fig. 5. With the left hand reach up to the knot and slip away the small piece tucked in the knot. Do this in such a way that the audience is not aware of your doing anything to the tie. This leaves the regular tie in the position, Fig. 6, which is the original position shown in Fig. 1.

"Oh, well, some people may not like that style.". . . Place the cut away pieces down inside the vest. This gets rid of them. Place your right

thumb under the parts of tie A that are just below the knot, Fig. 7. Bring your thumb out and down a bit smartly, thus bringing the tie out from the shirt into full view again, Fig. 8. Apparently the tie has been mysteriously restored. . . *"So we are right back where we started."*

NOTE: Once you have mastered the principle you can cut up the tie as you choose. The pieces can be vanished from the right trousers pocket, from a small box, bag, or paper cone, etc.

JACK GWYNNE'S COLOR CHANGING RABBIT

This is a quickie which in Jack Gwynne's hands is very effective. A white rabbit dropped through a bottomless basket changes to a black rabbit.

FIG. 1

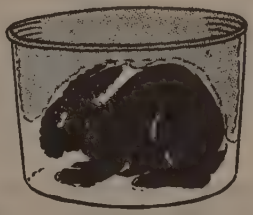


FIG. 2

PARAPHERNALIA:

1—A bottomless metal waste basket. Get a metal waste basket from a department store and cut off the bottom part, Fig. 1. The baskets are usually elliptical in shape. From the top of the metal basket a black bag is suspended. The top of the bag fits evenly around the inside of the top of the basket. The basket should be of such size that when it is placed over the black rabbit, Fig. 2, it covers it well but will not leave too much room to spare.

2—Two rabbits, same size, one white, one black.

TO PREPARE:

Place the black rabbit on the table, and cover it with the bottomless basket, Fig. 2.

TO PERFORM:

Show the white rabbit, holding it by the back of its neck in your right hand. Bring the lower part of the rabbit down into the top of the metal basket. Your left hand is grasping the top of the basket. Raise the basket,

Fig. 3. Let go of the white rabbit allowing it to fall into the bag which catches it, and the raising of the basket exposes the black rabbit on the table, Fig. 4.

The basket, with white rabbit concealed inside, is handed to the assistant who quickly takes it away while you pick up and exhibit the black rabbit. If no assistant is used the basket can be set aside on a chair or another part of the table.

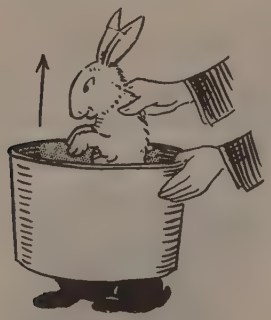


FIG. 3

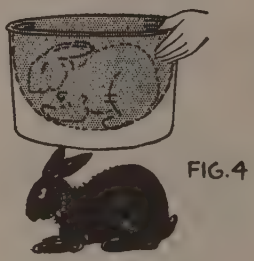
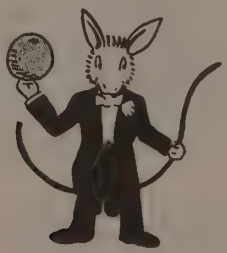


FIG. 4

Timing is important in this color change. The lifting of the basket and the dropping of the white rabbit into the concealed bag must harmonize perfectly. Jack Gwynne has such perfect timing that the change of the white rabbit into a black one is a perfect and puzzling illusion. The basket is not big enough to hold two rabbits at the same time, which makes the illusion very mystifying.



Lesson 47

THIMBLE MAGIC

THIMBLES MAY have been designed for sewing purposes, but the manipulative magician has found them very effective in sleight of hand. Every kind is used, from the simple aluminum or silver thimbles to the brightly colored metal or wooden ones. Cardini used rhinestone thimbles.

Work with thimbles is flashy and permits of beautiful moves as they appear and disappear. They reflect the light and thus are very effective. As in other branches you have the three fundamentals in thimble work:

1—Production, or appearance. 2—Vanishing, or disappearance. 3—Transformation, or changing.

A 16-THIMBLE ROUTINE

In this lesson I give you a series of moves in such continuous action as to make a pleasing thimble act or combination. You learn to work from a single thimble manipulation to a great production for the climax.

EFFECT:

The performer reaches out into the air and causes a thimble to appear at the tip of his first finger. This is placed in the left hand. Suddenly it disappears—then he finds it at his right elbow. It is thrown upwards and disappears in thin air, reappearing on the tip of the second finger of his right hand. Again the magician throws the thimble high into the air and again it is gone—but in a moment it is back on the tip of his first finger. Next, in a most mysterious manner, the thimble becomes red and then changes back to its normal color again. The thimble continues to appear and disappear in bewildering fashion.

It jumps from the first finger of one hand to the first finger of the other hand. Then the spectators gasp in amazement as the magician reaches into the air and a thimble appears on each finger of his right hand, then on each finger of his left hand. He drops the thimbles into a glass on the table. He reaches into the air again and this time four more thimbles appear on the finger tips of each hand.

PARAPHERNALIA:

1—Sixteen thimbles. Be sure that these fit your different fingers and will not fly off when your hand is in motion. It is well sometimes to file grooves on the inside to give a good grip. The thimbles may all be the same size except smaller ones for the little fingers.

2—A special thimble painted bright red and large enough to fit over one of the other thimbles. It is easy to paint an ordinary thimble with red lacquer. It dries quickly and will prove satisfactory.

3—A glass tumbler on a small table.

4—Special holders made from cardboard and black elastic tape.

SPECIAL THIMBLE HOLDER: Take a strip of cardboard long enough to cover four thimbles and wide enough to be bent over the top and sides of the thimbles, Fig. 1. Sew four pockets of black elastic tape to hold the thimbles. These must be large enough to allow insertion of thimbles easily

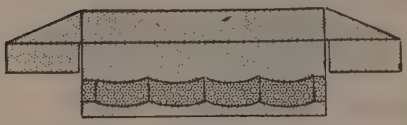


FIG. 1

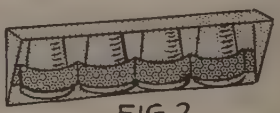


FIG. 2

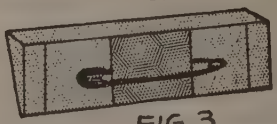


FIG. 3

and tightly enough to hold them securely until needed. Fold over the top and sides of the cardboard and glue the sides at the rear, Figs. 2 and 3. The purpose of this top is to keep thimbles from pushing out when fingers are inserted. Fig. 2 shows front of holder. Fig. 3 shows rear view. A safety pin is attached at the rear by glueing a piece of bristol board over the solid bar of pin.

Brass or other metal may be used for this holder. Holes must then be punched in the metal through which to sew the elastic. Sometimes the holder is omitted and elastic tape is sewn to form pockets for thimbles on the under side of vest and coat. Magic dealers sell various types of holders.

TO PREPARE:

Sew a special holder under left side of vest. Have the front end of the holder about four inches from the center of the vest and about half an inch above the lower edge of vest. Arrange all holders with openings of thimbles downward so that your fingers can be inserted in the thimbles by curling them under the edge of vest or coat.

Under the right edge of vest place another holder, or sew black elastic tape to vest with pockets for three thimbles. The space between the two end thimbles should be about 2¼ inches. A small thimble for little finger should be inserted in the right end of this holder and a regular size thimble in the forward pockets.

At the left front edge of vest sew a small pocket to hold a thimble on the inside of vest. You may use an elastic pocket here also. Insert a

thimble with open end towards the edge of vest so that it can be removed when finger is inserted.

Fig. 4 shows the arrangement of thimbles which you have now under your vest—one thimble in a little pocket under the left edge; three thimbles in a holder under the right lower edge with a small size thimble on the right end of that holder; four thimbles in a holder under the left lower edge.

Under the left edge of your coat sew a thimble holder to accommodate five thimbles. Place this about four inches from the front edge and about ¾ of an inch up from the lower edge of the coat. At the rear end of the holder insert a red thimble, then a small thimble, then three regular thimbles. Place holder in such position that when the arm drops naturally to your side, the left fingers can curl up under the coat and remove the thimbles easily on tips of fingers.

FIG. 4

FIG. 5

Have a special holder for four thimbles in similar position on right side under edge of coat. Fig. 5 shows arrangement of thimbles and holders under the coat. A holder with five thimbles under left edge—a holder with four thimbles under right edge.

PRELIMINARY SPECIAL PRACTICE WITH THIMBLES

You must get each move in thimble manipulation as nearly perfect as possible. Use your mirror in practicing and work at it earnestly. There are certain basic moves and principles which you must master before you can begin to think of a thimble act. These are all numbered for you through the lesson. You must practice the first four before you study the actual performance of the whole act. Practice these moves with both hands.

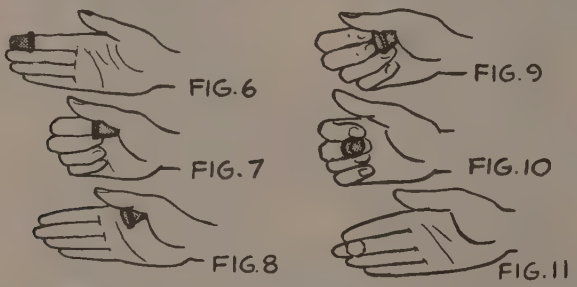
1—THUMB PALMING A THIMBLE

You must be able to bring a thimble placed on the tip of the first finger easily and quickly into the crotch of the thumb.

Study Figs. 6, 7 and 8 carefully. Notice how the first finger brings the thimble back to the crotch of the thumb where the thimble is gripped, allowing the first finger to be released and to return to the first position. When the thimble is properly thumb palmed, it is not visible to the audience when the back of hand is towards them. Practice getting the thimble quickly back on the finger tip again. Practice this basic move with the thimble on the tip of each of the first three fingers.

2—BACK AND FRONT HAND PALMING WITH THIMBLE

This enables you to show both back and front of the hand empty and yet have a thimble in your hand. This move is to bring the thimble quickly from thumb palm position to the back of the hand and then back into the crotch of thumb again.



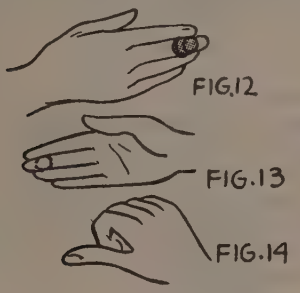
The thimble is held thumb palmed as in Fig. 9. Bring all fingers back and grip the thimble between the first and third fingers. The tip of the second finger is in front of the mouth of the thimble. Release the thimble from thumb and lift it up in the fingers. The second finger goes under the mouth of the thimble and the first and third fingers grip the rim. Your fingers pivot the thimble slightly to bring it into this position resting flat on the second finger, Fig. 10.

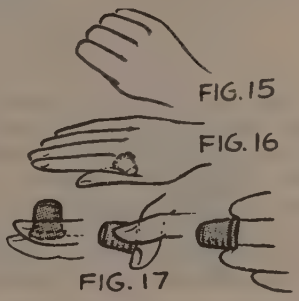
Extend the fingers and the thimble is brought to the rear of hand, resting on second finger and gripped between the first and third fingers, Fig. 11. Now close the fingers into the palm of hand again and bring the thimble back into thumb palm position.

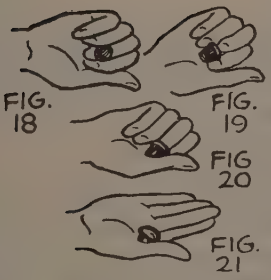
If you are going to do thimble work, you must realize the importance of mastering the moves of getting a thimble quickly from the finger tip to the thumb palm position, then back to the finger tip. Also in getting the thimble from thumb palm to the back of hand and again to thumb palm.

In using back and front hand palming to conceal a thimble, it is absolutely necessary to study carefully angles of visibility and natural covering of the hand to screen the thimble during the movements.

Place the thimble on the back of hand as in Fig. 12. Palm of hand is held toward audience so that thimble is not visible, Fig. 13. Bring the thumb outward and downward, rotating the hand with the thumb as you do this. Close the fingers a little, Fig. 14.







Bring the thumb up behind the hand and further close the fingers, so that you can readily thumb palm thimble. Insert the second finger in the thimble to help you get it into crotch of thumb, Fig. 15. Open the fingers straight out, Fig. 16. Fig. 17 is a detailed diagram showing each move in accomplishing the preceding manipulation. First, the thimble is grasped between the first and third fingers and rests on the back of the second finger. As the fingers curve downward toward the thumb, the thimble is pivoted and rotates downward until it is finally placed on the tip of the second finger. Then it is thrust into thumb palm position. This diagram is a side view.

Figs. 18, 19, 20 and 21 show the moves from the rear, away from the audience. Study these illustrations closely until you understand them perfectly and can perform the moves without hesitation. Now with thimble thumb palmed, you can show the back of hand empty—and you have thus shown both sides of your hand apparently empty. To get the thimble from thumb palm to back of hand again, just reverse the movements.

3—PRODUCTION OF THIMBLE

Have the thimble on the back of hand gripped by first and third fingers. Pull the second finger tip downward and backward, causing the thimble to

revolve into position shown in Fig. 22. It is now easy to insert the tip of second finger into the mouth of the thimble. The thimble is held tightly between first and third fingers so that it can be pressed down well on the second finger, Fig. 23.

FIG 22

FIG. 23

Open the fingers slightly when thimble is adjusted, to make a "clean" production. To facilitate the movement and to cover it slightly, I lower my hand about 12 inches while getting the thimble on the finger tip. Then I raise the hand again and show the thimble on the finger tip. Sometimes I vary the production, however, by holding the hand as still as possible, and get the thimble suddenly onto the finger tip. This showmanship used in varying manipulations is something which you must acquire by experience. It is necessary for successful presentation and gives finish to a performance.

4—CHANGE-OVER PALM

This manipulation enables you to show both hands empty and yet have thimble concealed. The thimble is changed over from one hand to the other. To start, the thimble is thumb palmed in the right hand, Fig. 24.

FIG. 24

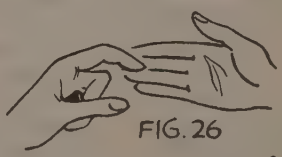


FIG. 26

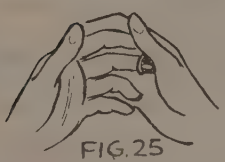


FIG. 25

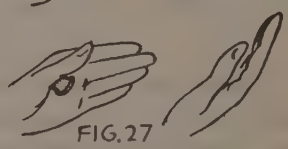
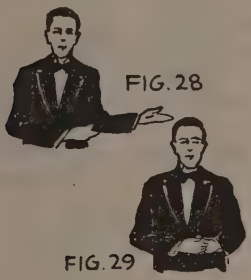


FIG. 27

Look at the left hand and bring it toward your right hand until the hands meet in front, backs toward audience. Slip the left hand inside the palm of the right and slip the tip of second finger of the left hand into the thimble, Fig. 25. Immediately thumb palm the thimble in the left hand by curling the second finger down to the crotch of the thumb, and leaving the thimble there, Fig. 26.

Continue moving both hands to the right, showing back of the left hand and palm of the right, with fingers apart, Fig. 27.

Figs. 28, 29 and 30 show the positions of the hands in relation to your body while you perform the change-over. First, your right hand with the thimble thumb palmed is in front of you. Your left hand is out at your left side with palm shown empty to the audience, Fig. 28. Bring the left hand over to the right in front of you. Slip the thimble onto the second finger and thumb palm the thimble in the left hand, Fig. 29. Continue moving hands to the right, keeping back of the left hand now to the audience, and exposing the palm of the right hand, Fig. 30.



You have now shown both sides of both hands to the audience with nothing in them. The change-over must be done in one continuous movement with no hesitation so that the audience will not suspect anything. Practice changing-over the thimble from right to left, and left to right hand.

THE THIMBLE ACT ROUTINE

To Perform:

You are now ready to study the actual performance of your thimble act. At the end of this section of the lesson I give you an outline of the entire act. You can then get a mental picture of the whole presentation as your audience sees it, and you will not be confused by all the moves and manipulations you learn here. Study each move carefully as you go along, and when you have them all mastered, the organization and presentation of the whole act will be clear to you.

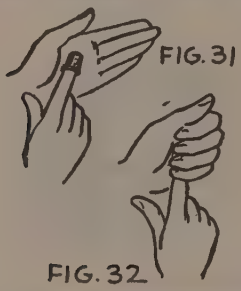
Turn your right side a little toward the audience. Reach up into the air with the left hand as though to catch something. Close the hand and then open it again to show nothing in it. This is your misdirection for getting a thimble into the right hand.

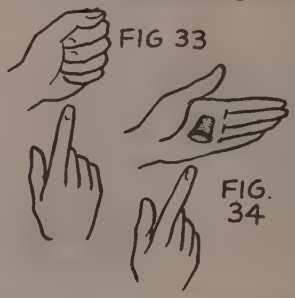
Follow your left hand with your eyes and the audience will do likewise. Then at the same time, curl the right fingers under the lower right edge of vest. Insert the forefinger in the middle thimble, remove thimble, and thumb palm it. The back of right hand is toward audience and atten-

tion is misdirected by the left hand, so you have no difficulty in doing this unnoticed. Reach into air now with the right hand and bring the thimble onto the tip of forefinger. You have apparently caught a thimble out of the air. Show it by turning the hand back and front.

5—SLOW THIMBLE VANISH IN HAND

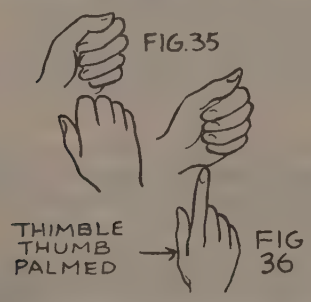
This is so named because of the slow, easy way in which a thimble vanishes when placed in the palm of one hand. The thimble is on tip of the right forefinger. Hold the palm of the left hand facing audience.

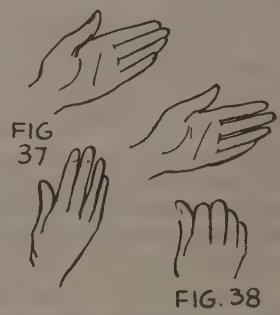




Place the right forefinger against the left palm, Fig. 31. Close the left hand around right forefinger, Fig. 32. Remove the right forefinger, leaving the thimble in the left hand, Fig. 33. Then open the left hand and show the thimble in it, Fig. 34. This is all done in plain sight of audience.

Place the thimble on the right forefinger again and place it against the left palm as you did before. Close the left hand over it again, but do not grasp it tightly. Bring the right forefinger into a nearly horizontal position. Remove it, with the thimble (secretly) still on it, from left hand and thumb palm the thimble quickly in the right hand, Fig. 35. Immediately bring the right forefinger into the position shown in Fig. 36.





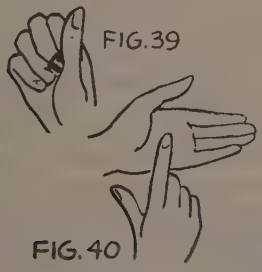
The end of the right forefinger is away from the audience when you withdraw the thimble and thumb palm it. This move will not be seen by

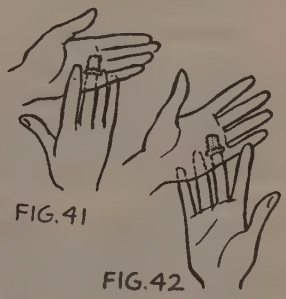
the spectators, therefore. To them it will appear that you merely withdrew your finger from the left hand without the thimble. Open the left hand slowly and the audience sees that the thimble has vanished, Fig. 37.

To help conceal the thimble in thumb palming it in the right hand, rotate the right hand a little toward the audience when removing the finger from the left hand, then raise the hand a little while thumb palming.

6—SECOND FINGER HIDE-AWAY

Place the second finger of the right hand into the thimble, freeing it from the thumb palm. Fig. 38 shows the right hand as seen by the audience. Fig. 39 shows the actual move. Place the right forefinger against the left palm again. The other three fingers are curled down into the palm of the right hand. The knuckle of the second finger is near the lower edge of left hand, Fig. 40. The hands are shown as the audience sees them. The palm of the left hand faces the audience. The back of the right hand is toward the audience.





Stretch all fingers except the right forefinger, out in back of the left hand. This move, of course, conceals the thimble on the second finger of right hand, Fig. 41. Move the right forefinger over to the first joint of the little finger of the left hand so that the palm of the right hand is shown to the audience, Fig. 42.

Bring the forefinger back to the palm of the hand again as in Fig. 41. Close three fingers again as in Fig. 40. Now show the back of the left hand and point at it with the right forefinger. You have apparently shown both sides of the hands with nothing concealed. Thumb palm the thimble in right hand again.

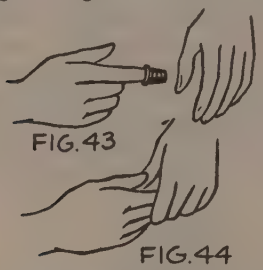
7—PRODUCTION OF THIMBLE FROM EMPTY LEFT PALM

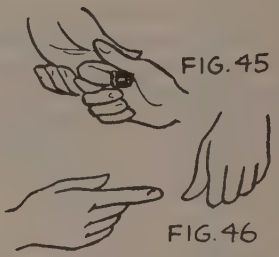
Point at the palm of the left hand with the forefinger of the right, as in Fig. 40. Bring the left thumb forward and downward to cover the right forefinger down to within half an inch of the joint. The moment the fore-

finger is covered, insert it in the thimble at the crotch of thumb and straighten the finger again. Close the left hand loosely around this finger and then lift it away from the right forefinger and thimble, exposing them.

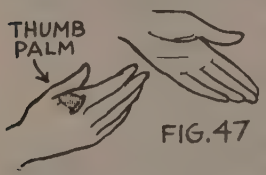
8—PULL-AWAY THIMBLE VANISH

Hold the hands in position shown in Fig. 43. The left hand points downward, back toward audience, the right hand horizontal with forefinger and thimble pointing to the left. Cover the thimble with the left hand, closing the fingers around it, Fig. 44.





As you close the fingers of the left hand around the right forefinger, thumb palm the thimble in the right hand. Fig. 45 shows the actual move, away from the audience. Bring the right forefinger back to position again and draw the closed left hand away as though you actually pulled the thimble from the finger and held it in the closed hand, Fig. 46.



Open the left hand slowly and gracefully, and show that the thimble has vanished. Open out the fingers of right hand also, but keep the back of the hand to the audience, Fig. 47.

Learn to open your hand gracefully. This is important for good magic and finish in presentation. You must use showmanship to open your hand properly—not too fast or too slowly. You can tell a master performer by the way he opens his hand in vanishing an object.

9—PRODUCTION FROM THUMB PALM

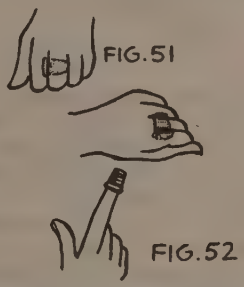
Your next production is from behind your left elbow. Put the right hand behind the elbow and quickly bring the thimble from the thumb palm position to the tip of the right forefinger. The elbow need cover the forefinger only up to the middle joint. Hold the hand up to show the thimble.

10—THROW-AWAY VANISH

The effect of this vanish which you perform now is that you merely toss the thimble into the air and it vanishes. The thimble is on the tip of

the right forefinger. As you make a throwing motion and your eyes follow the imaginary thimble in its upward flight, you thumb palm the thimble in the right hand and bring the forefinger quickly back to the outstretched position again. Figs. 48, 49 and 50 show the overhand throw, in which the hand is brought up in pretending to throw the thimble, and then down as the thimble is thumb palmed.

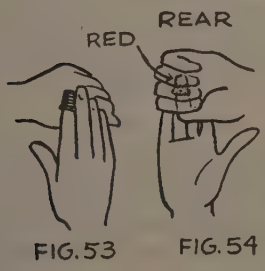
An underhand throw may be performed by bringing the hand down first before throwing and then upward as you extend the forefinger, free of thimble, and pretend to complete the throwing of the thimble. You must misdirect with your eyes as you pretend to throw the thimble upward.



As you pretend to throw the thimble upward with the right hand, reach under left edge of coat with the left hand and insert the second finger in the red thimble.

Close the fingers to conceal the thimble and then get the thimble into the position shown in Fig. 51. This is really the finger palm position. The thimble is at the base of the first and second fingers. The mouth of the thimble is toward the thumb. Keep the red thimble in this position in the left hand as you produce the thimble in the right hand.

Reach out with the right hand and apparently catch the thimble from the air. Bring the thimble to the tip of the forefinger and show it to the audience as though you had caught the thimble from the air, Fig. 52.



11—TWO-IN-ONE COLOR CHANGE

Bring up the left hand with back to the audience. Bring the back of the right hand up against the left, Fig. 53. When the lower part of the left hand is covered, bend left thumb up and insert in the red thimble, Fig. 54.

Under cover of right hand, bring the left thumb with red thimble down to the

crotch of the right thumb and thumb palm the thimble there, Figs. 55 and 56.

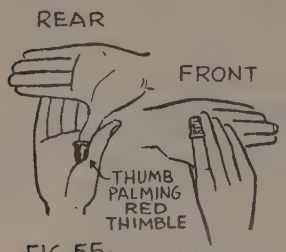


FIG.55.

FIG.56

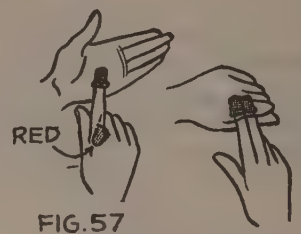


FIG.57

FIG.58

Be careful of angles of visibility here. Keep the back of the right hand squarely before the audience. Turn the left hand over to expose its palm. Place the right forefinger against the left palm, Fig. 57. Now turn the back of the left hand to the audience. Insert the second finger of right hand in the red thimble which is thumb palmed. Bring the left thumb forward and down to cover the forefinger and second finger of the right hand. Under this screen, straighten out the second finger, bringing the red thimble next to the thimble on the forefinger. Close the left hand around both fingers and thimbles, Fig. 58.

Push the red thimble up above the other thimble and hold secure by the closed left hand. Quickly remove second finger of right hand. This is all done in a few seconds. The effect to the audience must be that you merely covered the thimble on the right forefinger with the left hand, Fig. 59. Insert the plain thimble into the red thimble with the aid of the left hand. Now bring the right hand down to show that the thimble has changed to a red one. Show front and back of right hand. Open the left hand and show front and back. There is no other thimble in evidence. The silver one, therefore, must have changed to red, Fig. 60.

12—CHANGE BACK TO ORIGINAL COLOR

This is an adaptation of the Pull-Away Vanish to a color changing effect. Hold the hands in position shown in Fig. 61. The left hand points downward. The right hand is partially concealed behind the left. Curl the right forefinger inward to thumb palm the red thimble Fig. 62.

Stretch the finger out again with only the silver thimble left on it. Remove the left hand and turn its palm to the audience to show it empty. Show the silver thimble on the right forefinger, Fig. 63. The effect to the audience is that you merely covered the red thimble with the left hand and the thimble changed back to silver again. This is all done very quickly—in just a few seconds. Now bring the left hand inside the palm of the right

and slip the second finger into the red thimble. Then thumb palm the red thimble in the left hand, Fig. 64.

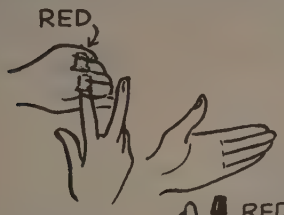


FIG. 59

FIG. 60

FIG. 63

FIG. 64

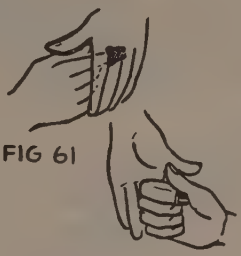


FIG 61

FIG 62

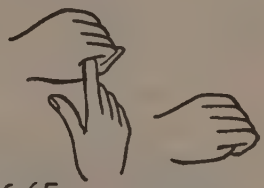


FIG. 65

FIG. 66

Continue moving both hands to the right so that the right palm is exposed to the audience and the back of the left hand is towards the audience. This is the regular Change-Over Palm, Figs. 24 to 30.

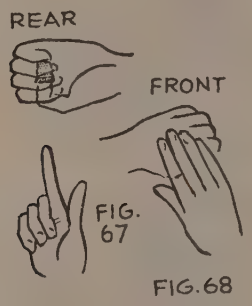
You still have the silver thimble on the right forefinger. Drop the left hand to the side. Turn the right side to the audience. As you make the move of throwing the thimble from the right hand into the air, drop the red thimble in the left trousers pocket.

Now vanish the silver thimble from the right hand as you were taught. See Figs. 48, 49 and 50. Next you produce the thimble from behind left knee. With the right forefinger extended, reach behind the left knee. Under cover of knee, get the finger into the thimble and straighten again. Bring it out as though you took it from the knee.

13—THUMB DOWN VANISH

This vanish is similar to the method used for color changing. You have a thimble on the right forefinger. Show the palm of the left hand, then turn it with back to audience. Place the forefinger behind the left hand, closing the left fingers around it, Fig. 65. Remove the right forefinger from closed left hand, obviously leaving thimble in left hand, Fig. 66.

Open the right hand and show its palm to the audience to convince them that you really placed the thimble in the left hand. While looking at the right hand, bend the left thumb and insert it in the thimble, Fig. 67. Strike the right hand on the back of the left. As you do so, bring the thimble on the left thumb down to the crotch of the right thumb and thumb palm it there, Fig. 68.



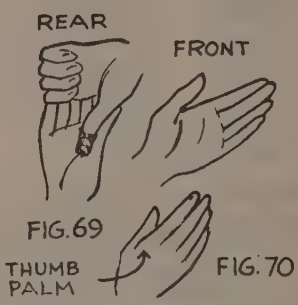


Fig. 69 shows the actual movement away from the audience, in thumb palming the thimble from the left thumb into the right hand. Turn left hand over, palm to the audience and point the right hand at it, Fig. 70.

The effect to the audience is that you struck the left hand with the right to vanish the thimble, and then immediately turned the left hand over to show the thimble had vanished. Produce the thimble at the tip of the right forefinger from the left elbow.

14—TRANSFER COLOR CHANGE

This is another method of performing the color change. It can be substituted for the Two-In-One Color Change if you have difficulty in getting a thimble to fit over another. It may also be used to change a small metal thimble into a large wooden one. This method may be used for changing a thimble into a small potato. To do this, cut a hole in the potato into which the thimble will fit.

Now, to use it here in the Color Change—get the red thimble on the tip of the right second finger from under coat as you did in preparation for the Two-In-One Color Change. You also have the silver thimble on the right forefinger. Place the right forefinger against the palm of the left hand. The other three fingers are curled into the right palm, Fig. 71. Bring the left thumb forward and downward, turning the hand with back to the audience. Let the right forefinger with thimble, slip around hand to the back during the turn. Extend the second finger into the left palm and grasp the red thimble in the closed left hand, Fig. 72.

The effect to the audience is that you showed the palm of the left hand and tapped it with the right forefinger, then turned the hand and tapped its back to show both sides empty. Release the second finger of the right hand from the red thimble and remove it quickly, leaving the thimble in the left hand, Fig. 73. Place the forefinger with silver thimble into the left hand, and the moment it is screened, thumb palm the silver thimble in the right hand, Fig. 74.

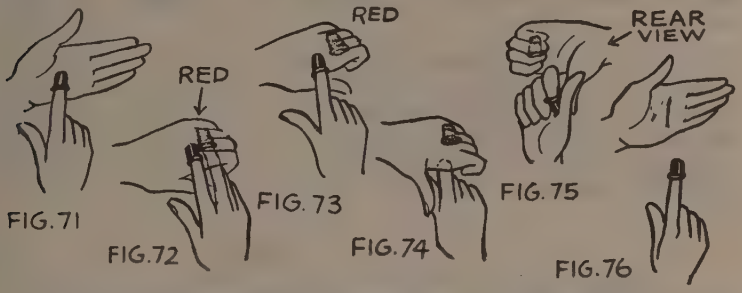


Fig. 75 shows the actual move away from the audience. While still under cover of the left hand, straighten the right forefinger and insert it in the red thimble. Pull the right hand away from the left. Show the red thimble on the forefinger to the audience. Turn the left hand over to show its empty palm to the audience, Fig. 76.

The silver thimble, which is thumb palmed in the right hand, may be shifted around from thumb palm position to the second finger tip so that at intervals the fingers may be spread apart and then the thumb. When the thimble is on the second finger, keep the finger curled into the palm as you spread the thumb apart. To change the thimble back to silver again, repeat the same movements as used in changing the silver one to red. Blend your movements smoothly and do the changes in a few seconds.

FIG. 77

FIG. 78

Now, go back to the routine for your thimble act again. You have a thimble on the right forefinger and you are going to use the Back and Front Hand Palming manipulation, taught to you in the beginning of this section of the lesson.

BACK AND FRONT HAND PALMING:

Place a thimble on the tip of the right second finger, Fig. 77. Move the hand down about 12 inches, then up again, and under cover of this large movement, press your thumb against the thimble and aid the second finger to slip out of the thimble, Fig. 78. Slide the first joint of the second finger under the opening of the thimble, grasping it between the first and third

fingers, Fig. 79. Now open your hand and the thimble automatically goes behind it and is not visible when the palm is shown to the audience, Fig. 80.

Show both sides of the hand empty by doing the Front and Back Hand Palming as described in the beginning of this section of the lesson. See Figs. 9 to 21. Finally, bring the thimble to the back of the hand position and then produce it on the tip of the second finger as taught you in basic move Number 3, Production of Thimble, Figs. 22 and 23. Make the thimble appear suddenly.

Another good manipulative move—Reach up with the left hand and pretend to take the thimble from the right second finger. In reality, back palm the thimble in the right hand under cover of the left hand. Bring the left hand away from the right and open it to show that the thimble has vanished. Show the palms of both hands. Then manipulate the thimble to the front palm in the right hand and show the backs of both hands.

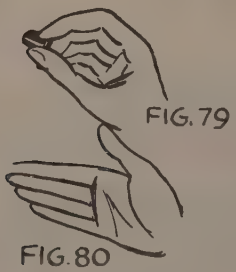


FIG. 79

FIG. 80

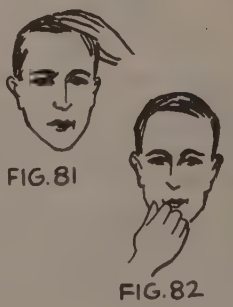


FIG. 81

FIG. 82

Again manipulate the thimble to the back palm on the right hand. Reach into the air with the left hand, suddenly close it as though grabbing something from the air. Bring the left hand to the right and pretend to place a thimble on the second finger of right hand. In reality, you merely produce the thimble on the right second finger from the back palm position.

15—HEAD VANISH

Do the Pull-Away Thimble Vanish (Move No. 8). For variation, hold the forefinger in a vertical position instead of horizontal. Have the finger pointing upward, pretend to remove the thimble from it with the left hand—in reality, thumb palm the thimble in the right hand. Then bring the closed left hand suddenly down on top of your head, opening the hand as you do so, to give the effect of pounding the thimble into your head, Fig. 81. You now reproduce the thimble from your mouth. Bring the right hand toward the mouth, and as you do so, insert the forefinger into the thimble, Fig. 82.

When the hand is about two inches from your mouth, stretch out the forefinger and push the thimble into the mouth. The end of the finger is away from the audience and the hand is in motion so that the thimble can not be seen. To the audience it appears that you put your forefinger with nothing on it into your mouth, Fig. 83.

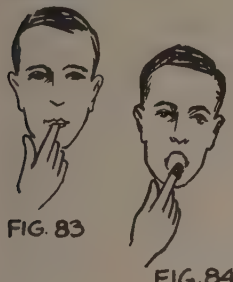


FIG. 83

FIG. 84

FIG. 85

FIG. 86

FIG. 87

Remove your forefinger from the mouth, showing the thimble on it. Apparently the thimble went through your head down into your mouth, and from there you produced it, Fig 84.

16—MOUTH VANISH

The effect is that you show the thimble on the right forefinger, place it in your mouth, show the thimble in your cheek, and then swallow it. Bring the forefinger with the thimble up to the mouth, Fig. 85. Lower the hand and show the thimble again, Fig. 86. Bring the hand quickly to the mouth. In an instant, thumb palm the thimble in the right hand without stopping the motion, and place the forefinger in the mouth without the thimble, Fig. 87.

To the audience it appears that you actually put the thimble into your mouth. Remove the forefinger from the mouth without the thimble on it, of course. Put your tongue in your cheek to give the effect of a thimble being there. Remove tongue from cheek and pretend to swallow thimble.

FIG. 88

FIG. 89

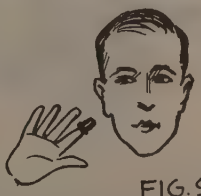


FIG. 90

Your next production is from your right ear. Bring the right hand up toward the ear, with forefinger pointing to it. When your hand is near the ear, curl the forefinger into the palm and get the thimble on the finger. Suddenly straighten the finger with the thimble and insert it quickly in the ear, Figs. 88 and 89. Remove your finger with the thimble and show the palm of hand to the audience. You apparently took the thimble out of your ear, Fig. 90.

Remember that any production from the thumb palm which you make or any thumb palming of thimble which you do should be covered with a sweep of the hand toward or from the object or part of your body. The large motion of the arm and hand covers the small one of the actual manipulation. There must be continuous motion—no jerks or hesitation.

Pretend to place the thimble in your mouth and vanish it again. The thimble, of course, goes into thumb palm position. Produce the thimble from under the right side of your vest. Slip the thimble on the third finger of right hand from thumb palm position. You will have no difficulty in doing this with the aid of the thumb and other fingers.

Curl your fingers under the right side of the vest. Insert the little finger in the small thimble and slip the thimble out of the holder. Insert the forefinger in the front thimble, bring it out, and expose it to the audience, keeping the other fingers still under the vest. To help you do this, hold the lower right edge of the vest with your left hand. The effect is that you swallowed a thimble and then produced it from under your vest.

Do the Slow Thimble Vanish in Hand (Move No. 5). Turn your right side toward the audience. Place the right forefinger with thimble against the left palm and vanish the thimble by thumb palming in the right hand. Be sure to keep the other fingers, with thimbles, curled into the right palm. See Figs. 31 to 36. Drop the right hand down. Show the left palm empty.

Produce the thimble from under the left side of vest. Curl the left forefinger under the lower left side of vest and remove a thimble on it from the holder there. Bring the hand out. Keep the other fingers curled into the palm, and the forefinger outstretched so that it is shown to better advantage with the thimble on it.

You now have this arrangement of thimbles in your hands: a thimble on the left forefinger; thimbles on third and fourth fingers of the right hand; a thimble thumb palmed in right hand.

17—THIMBLE JUMP FROM HAND TO HAND

FIG. 91

Stand facing the audience. Show a thimble on the left forefinger pointing upward. Hold the right forefinger in a similar position. The backs of hands toward audience, and other fingers curled in, Fig. 91.

Move the left hand down about a foot and then suddenly up again. On the upward motion, thumb palm the thimble in the left hand. Straighten the forefinger immediately again.

The effect is that the thimble has suddenly vanished from left forefinger.

Now do a similar movement with the right hand—down and suddenly up again. On the upward motion, get the thumb palmed thimble on the right forefinger. Do this in a flash so that it will not be noticed by the audience. Straighten the finger immediately and show it with the thimble on. The effect is that the thimble vanished from the left forefinger and suddenly appeared on the right. If the movements are properly timed, the effect is that the thimble jumps from one hand to the other.

The movement may be varied by holding the fingers in a horizontal position instead of vertical. Make throwing motions of the hands toward each other to cover the small thumb palming or production movements. Finish with the thimble on the right forefinger.

18—SIDE SWING JUMP OVER

This is a variation of the Thimble Jump which you may find convenient to use sometimes when you have only one thimble in each hand and need not be so careful about not exposing the palms of the hands.

Show the thimble on the forefinger of the left hand. Point at it with the right forefinger. Keep the back of the right hand to the audience. In the right hand you have a thimble thumb palmed, Fig. 92. Bring the left hand to the right hand. When the hands are close together, with backs to audience, thumb palm the thimble in the left hand and get the thimble on the right forefinger from thumb palm in the right hand, Fig. 93.

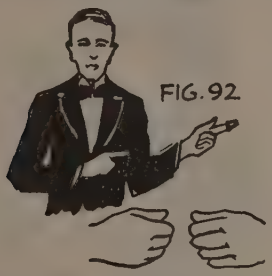


FIG. 92

FIG. 93

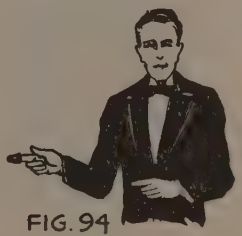


FIG. 94

Continue the movement of the hands to the right. Now the right hand goes out to the right side with the thimble on the right forefinger, and the left hand points at it, Fig. 94. The effect is that the thimble jumps from the finger of the left hand to the finger of the right. Reverse the movement and the thimble apparently travels back to the left hand again.

To Return to the Thimble Act Routine:

Turn your right side to the audience. You have a thimble on the right forefinger. Pretend to throw it into the air—but, in reality, thumb palm

it in the right hand. Just before doing this get the thimble already thumb palmed onto the second finger of the right hand, Fig. 95. As you make this movement, curl the left fingers up under the left lower edge of the vest and insert them into the thimbles in the holder there.

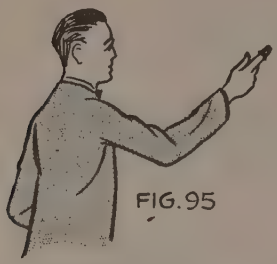


FIG. 95

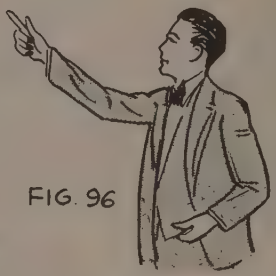


FIG. 96

Fig. 96 shows the view away from the audience. Your right hand is up. From it you vanish the thimble on your forefinger. This goes into thumb palm position. The thimble that was thumb palmed goes on your second finger. You already have thimbles on the third and fourth fingers. Under cover of your body your left hand gets four thimbles, one on every finger, from the holder under the lower left edge of the vest. Keep your left hand closed to conceal the thimbles and drop to the side. Your eyes must misdirect attention of the audience to the right hand, Fig. 97.

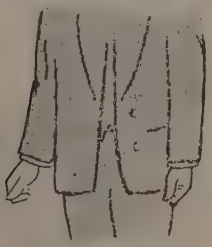


FIG. 97

FIG. 98

THE FIRST BIG SURPRISE:

Suddenly pluck thimble out of the air with right forefinger, getting it from thumb palm position. Then suddenly open all fingers and show a thimble on each, Fig. 98.

THE SECOND BIG SURPRISE:

Now turn your left side to the audience, keeping your left hand down at the side. Thumb palm the thimble from the forefinger. Hold the forefinger outstretched with nothing on it. Then make a sweeping motion of

the arm, produce the thimble on the finger tip, and show it Fig. 99. Suddenly open the left hand and show a thimble on each fingertip, Fig. 100.

FIG. 99

FIG. 100

THE THIRD BIG SURPRISE:

Drop the thimbles from the right hand into a glass on the table. Let the right hand fall to the side. Then drop the thimbles from the left hand into the glass. To do this, turn your left side to the audience, Fig. 101.

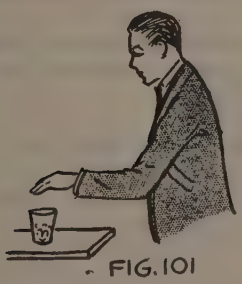


FIG. 101

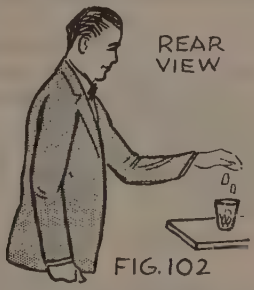


FIG. 102

Curl the right fingers under the lower right edge of your coat and insert them in the thimbles in the holder there. Remove the thimbles on your finger tips and keep the hand closed and down at the side. This view is away from the audience, Fig. 102.

Turn your right side to the audience now. Keep the back of your right hand to the audience and thumb palm the thimble from the forefinger. Now reach into the air with the right forefinger outstretched and nothing on it, and catch a thimble on the finger tip.

With your right side turned to the audience, and the use of misdirection to the right hand, reach under the lower left edge of the coat with the left hand and remove the four thimbles from the holder, on each of the left finger tips. Thumb palm the thimble from the left forefinger.

Open right hand and you again have a thimble on each finger tip.

THE FOURTH BIG SURPRISE:

Turn your left side to the audience. With nothing on it, thrust the left forefinger into the air. Catch a thimble on it. Then suddenly open all fingers and again you have produced a thimble on each finger tip.

Drop the thimbles into the glass, first those from the right hand, then those from the left. . . This completes your Thimble Act.

SUGGESTIONS AND VARIATIONS:

A thimble act of this kind may be finished after the production of the first eight thimbles—that is, the two surprise productions of four thimbles on each hand. The double production of two sets of four thimbles on each hand, however, gives double the punch to the act. Producing thimbles in such numbers as a finish for the act gives a smashing climax to the single thimble sleights. The act may be shortened by omitting some single moves

TROUSERS LEG PRODUCTION:

Placing holders with thimbles inside of the bottoms of your trousers is another method for supplying thimbles for productions. Sew a holder of four thimbles inside the bottom edge of the right trousers leg and a holder of three thimbles inside left trousers leg, Fig. 103.

FIG. 103

Have a thimble on the right forefinger and vanish it into the air—in reality, by thumb palming it. Slip this thimble from thumb palm onto the second finger. Reach up under the left trousers leg. Get the three thimbles from the holder onto your free right fingers—first, third, and fourth. Remove the right hand with all fingers curled into the palm except the forefinger. Show this finger freely with the thimble on it. You apparently vánished a thimble into the air and found it again under your left trousers leg.

Do the Pull-Away Vanish (Move No. 8)—placing the thimble from the right forefinger supposedly into the left hand. You really thumb palm this thimble in the right hand. Reach up under the right trousers leg with the left hand, get the thimbles on all finger tips, remove hand with the fingers curled into the palm, except the forefinger. Show this freely with a thimble on it—apparently the same thimble which you just vanished.

Bring the hands to the front of the body, backs of hands to the audience. Do the Thimble Jump from Hand to Hand as taught you above. See Fig. 91. Perform this two or three times. Then say to the audience:

"I just overheard someone remark that I use more than one thimble. I do! I use eight." . . . Open all fingers wide and show all eight thimbles at once—one on each finger tip.

HAT PRODUCTION:

Another method of getting four thimbles—have four placed inside of the crown of a soft felt hat, resting in the crease, Fig. 104. Have the hat on a table nearby.

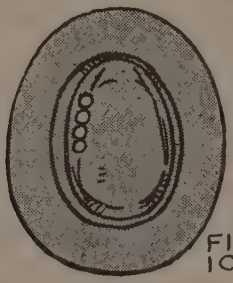


FIG. 104

After you have vanished the thimble from the forefinger of the right hand and thumb palmed it, reach into the hat with the left hand and insert each finger into a thimble, Fig. 105. Remove your hand with the thimble on the forefinger exposed, and the other fingers curled into the palm, Fig. 106. Then make your big production of four thimbles. Or, if you desire

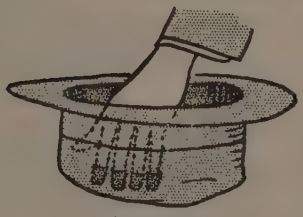


FIG. 105

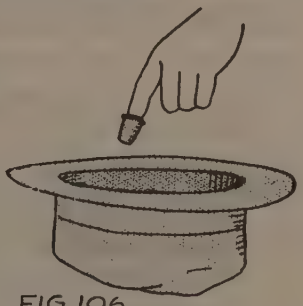


FIG. 106

to produce eight thimbles from the hat, have three more thimbles concealed in another fold inside of the hat. After apparently vanishing a thimble, reach in with the right hand, get the three thimbles on the finger tips. The thumb palmed thimble makes the fourth for the right hand. Suddenly produce these four in the right hand. Or, produce all eight thimbles at the same time.

OUTLINE OF THIMBLE ACT

This outline gives you the sequence of the productions and the vanishes just to make it clear to you the effects which the audience see as you proceed with your thimble act:

1—Reach into the air with the left hand.
Reach into the air with the right hand and produce a thimble on the tip of forefinger.

2—Vanish the thimble in the left hand.

3—Show both hands empty.

4—Produce a thimble on the right forefinger from empty left hand.

5—Vanish it again in the left hand by pulling it away from the right.

6—Produce thimble from behind left elbow on the right forefinger.

7—Toss the thimble into the air and it vanishes.

8—Produce thimble at the right finger tip by reaching into the air.

9—Change a silver thimble into a red one.

10—Change the red thimble back into the original silver one.

11—Vanish the silver thimble in the air again.

12—Produce a thimble on the right forefinger from behind left knee.

13—Vanish it by striking the right hand on the left.

14—Produce it on the right forefinger again from the left elbow.

15—Vanish the thimble suddenly, and show both sides of both hands concealing nothing.

16—Produce it on the tip of the right second finger.

17—Vanish by pounding the thimble into the top of your head.

18—Produce from your mouth.

19—Vanish it in the mouth and swallow it.

20—Produce from the right ear.

21—Vanish in the mouth again.

22—Produce from under the right side of your vest.

23—Vanish in the left hand.

24—Produce from under the left side of your vest.

25—Jump the thimble from hand to hand several times.

26—Vanish the thimble from right forefinger into the air.

27—Produce it on the right forefinger again.

28—First big surprise production—
Four thimbles—one on each of the right fingers.

29—Produce a thimble on the forefinger of the left hand.

30—Second big surprise production—
Four thimbles—one on each of the left fingers.

31—Drop the thimbles from both hands into a glass.

32—Produce a thimble on the right forefinger again from the air.

33—Third big surprise production—
Four thimbles again on the right hand.

34—Produce thimble on the left forefinger.

35—Fourth big surprise production—
Four thimbles again on the left hand.

36—Drop the thimbles from both hands into glass, ending the act.

THE MISER'S DREAM WITH THIMBLES

This effect is a variation of The Miser's Dream, using coins, as taught you in Volume 2, Lesson 23, page 99. The same principles are applied to the use of thimbles. Review the effect with coins before you study this variation and you will have no difficulty in mastering this application.

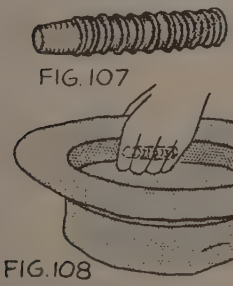


FIG. 107

FIG. 108

To Prepare:

Stack 12 thimbles inside of each other, Fig. 107. Hold the stacked thimbles inside of a hat with your left hand. In order to heighten the effect of thimbles falling into the hat, place a saucer or small plate in the bottom of the hat and when the thimbles drop they will make a good sound, Fig. 108.

To Perform:

A little ingenuity on your part can build up for you an interesting routine with thimbles. Vary it with Front and Back Hand Palming; throwing a thimble into the air and catching in the hat; throwing a thimble through the bottom of the hat, etc. Refer back to The Miser's Dream and use

it as a basis for working up a thimble routine. Here is a suggested routine: Start with 12 thimbles stacked and held inside the hat in the left hand.

1—Pretend to catch something from the air and to throw it into the hat. At the right moment drop one thimble from the stack in the left hand. Reach in with the right and get a thimble on your forefinger. Thumb palm it in the right hand and cause it to vanish by a slight upward throwing movement.

2—Produce this thimble from under the left elbow. Pretend to throw it into the hat, thumb palming it again. Drop a thimble from the left hand into the hat. You now have one thimble in the hat.

3—Produce a thimble from the left knee. Pretend to drop it into the hat. Drop a second thimble into the hat from the left hand.

FIG. 109

4—Produce from the air. Get the thimble on the right forefinger from the thumb palm position, Fig. 109.

Now turn your left side to the audience. Pretend to throw the thimble into the air—in reality, back palm it. Show both sides of hand empty. Then suddenly produce the thimble at the second finger tip.

Turn your right side to the audience. Pretend to push the thimble through the bottom of the hat. Have the palm of your hand to the audience. Bring the hand down about a foot, then up to the hat, and in a flash, back palm the thimble. At the proper time, drop a thimble from the left hand into the hat. This is the third thimble in the hat.

5—Produce a thimble from the left elbow. Have the palm of your hand to the audience, fingers screened behind the left elbow. Bring the thimble back onto the second finger tip. Then bring the hand out and show to the audience. Pretend to drop into the hat. Release the fourth thimble from the left hand.

6—Produce from the ear. Pretend to place the thimble into your mouth. Place the tongue in the left cheek to give the appearance of a thimble inside. Pretend to blow the thimble into the hat. The thimble is, of course, thumb palmed in the right hand, and you drop a fifth thimble into the hat from the left hand.

7—Catch a thimble from the air, producing it on the right forefinger. Pretend to throw it high into the air. Reach out with the hat, supposedly catching it. Release the sixth thimble from left hand.

8—Catch the thimble from the air again. Pretend to throw it into the hat. Drop the seventh thimble from the left hand.

9—Place the right hand at your nose. Pretend to blow a thimble into the hat held underneath. This time allow the thimble to fall from the right hand into the hat. Reach into the hat and remove one thimble on the right forefinger. Look at it, then pretend to throw it back into the hat. In reality, thumb palm it, and drop the eighth thimble into the hat from the left hand.

10—Produce the thimble from the under side of the hat. Pretend to drop it into the hat. Release the ninth thimble from the left hand.

11—Produce from under the hat again and supposedly throw it into the hat. Drop the tenth thimble into the hat from the left hand. You now have one thimble in the right hand and one in the left.

12—Produce a thimble from behind the right knee and pretend to throw it into the hat. Drop the eleventh and last thimble from the left hand.

13—Reach up as high as you can, standing on your tiptoes and pretend to catch a thimble from the air on the right forefinger. Outstretched body gives a good effect. Drop the twelfth thimble into hat from the right hand.

14—Remove the saucer from the hat with thimbles on it. Pour the thimbles back into the hat or into the glass on the table to show them to the audience.

Thimble catching may be elaborated by having holders with thimbles placed at various parts of body. You may place them in this way—one in a vest pocket; one in holder under front edge of vest between the second and third buttonholes; one under the right lower edge of vest; one under the left lower edge of vest; one in a holder under the right coat lapel; one in a holder under the bottom edge of the left trousers leg. Make your thimble productions snappy and well-timed, for maximum effect.

SOME INTERESTING THIMBLE VANISHES

Thumb Tip Vanish:

The method is the same as the one used in vanishing a cigarette in a Thumb Tip. See Volume 1, Lesson 6, page 117. The bare hand thimble vanish is good. Fig. 110 shows how a thimble fits into the Thumb Tip.

FIG. 110

PHANTOM THIMBLE VANISH:

Take a thimble to fit closely on the right forefinger. Cut it in half lengthwise. It is well to paint the edges flesh color. Place the half thimble on the back of the right forefinger. Fig. 111 shows how it fits the finger. When front of hand is shown, the thimble is not visible, Fig. 112.

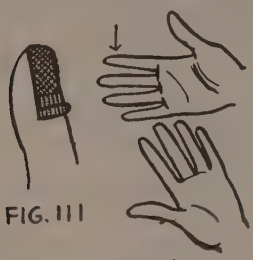


FIG. 111

FIG. 112

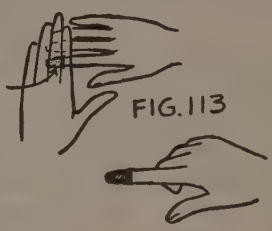


FIG. 113

FIG. 114

Cover the back of the right hand with the palm of the left and turn both hands over so that the backs of both face the audience, Fig. 113. Uncover the right hand and expose the thimble which has suddenly appeared on the right forefinger, Fig. 114.

Keep the back of the right hand well toward the audience and the half thimble looks like a whole one. To vanish again, merely repeat the motions used in making the thimble appear. Cover the right hand with the left and turn both over to show the thimble gone.

You may remove the half thimble from your pocket and put it on the back of the right forefinger in full view of the audience. Then vanish it and make it appear as taught you above. After the last production, just remove it from the finger and place in your pocket. The audience will not suspect that it is not an ordinary thimble.

ANOTHER PHANTOM THIMBLE VANISH:

Hold a handkerchief over the left hand and make a well in it, as you did in vanishing a cigarette by the Thumb Tip method.

Show the thimble on the back of the right forefinger and place it in the well of the handkerchief. Turn your left side to the audience. Remove the right forefinger with the front of it facing the audience. It appears that you placed the thimble in the handkerchief. Grasp the handkerchief with the right hand, being careful not to expose the half thimble, and draw the handkerchief slowly from the left hand. The thimble has vanished. Leave the half thimble in your pocket as you place the handkerchief there.

SMALL PAPER BAG VANISH:

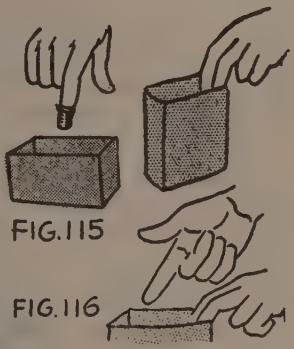
A pretty little effect. Four thimbles are shown in a small cardboard box. They are removed one at a time and placed in a small

opaque paper bag, about 3 inches high, 2 inches wide, and 1 inch across. The paper bag is then torn into bits, the thimbles have vanished and are reproduced one at a time from various places on the body.

To Perform:

Place four thimbles in a small cardboard box and show them freely. Place them on table at your right. Pick up the small paper bag and open it, holding it in the left hand. Turn your left side to the audience. Get the half thimble on the back of right forefinger from right trousers pocket.

Reach into the box on the table, showing front of right forefinger to the audience. Dip into the box and then draw finger out with its back turned to the audience. You have apparently taken a thimble from the box, but, in reality, you just turned your finger around to show the half thimble, Fig. 115. Place the right forefinger in the bag, apparently leaving the thimble there. Withdraw the finger with front to audience and the half thimble on the back concealed, Fig. 116.



Continue this until you have apparently removed all four thimbles from the box and have placed them in the bag. Turn your left side to the audience. Reach into your coat pocket with your right hand for a rubber band and leave the half thimble there. Twist the top of the paper bag and place a rubber band around it.

Now suddenly tear up the bag into small pieces and let the pieces flutter to the floor. The thimbles seem to have vanished from the bag. To produce them, merely have four thimbles placed in various parts of your clothing. Produce them one at a time and drop them all into the cardboard box as though replacing them.

The Phantom Thimble may be arranged on the front of the finger and productions and vanishes worked accordingly—producing a thimble by showing the front of the finger and vanishing by showing the back.

The Phantom Thimble may be used in many interesting effects. Place four half thimbles on the backs or fronts of the four fingers of the right hand. Cover them for a moment with the left hand, turn the hand to make them vanish. Then cover again and turn to produce them. Study your angles of visibility carefully in this effect.

Lesson 48

SWALLOWING NEEDLES AND RAZOR BLADES

THE NEEDLE MYSTERY

THE EMINENT HOUDINI featured this effect on his vaudeville programs. He studied it in detail and worked out his presentation from the standpoint of showmanship. He created a great big effect using what is probably the tiniest objects ever employed in magic—needles.

EFFECT:

From one to five packages of needles are shown. The needles are removed from the packages and placed on the performer's tongue. He swallows the needles and shows his mouth empty. Then the magician swallows a yard or two of white cotton thread. He drinks some water to help his swallowing. Next he shows his hands empty, reaches into his mouth, and grasps an end of the thread. He pulls it slowly from his mouth, and all the needles are threaded one by one on the thread!

PARAPHERNALIA:

1—Two packages of needles. Size 5 is suitable.

2—A spool of white cotton thread.

3—A glass of water.

TO PREPARE:

Take the two packages of needles. File the points down on all the needles except one. They must be blunt so that they will not prick your mouth. Some performers use them with the regular sharp points, but this requires expert handling and is not necessary.

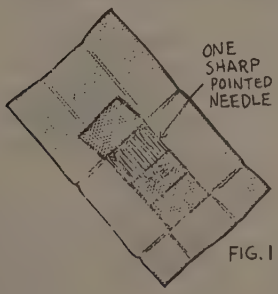


FIG. 1

Now in one package replace the needles as they were at the beginning, putting the one sharp-pointed needle on one side. This needle is the one you pass out for examination. Be sure the needles look just as they did when you bought them. Close up the package, Fig. 1.

The needles from the other package are threaded on about 4 or 5 feet of thread in this way: Be very careful to follow directions here.

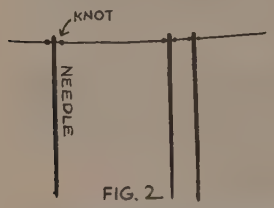


FIG. 2.

About 6 inches from one end of the thread, place a needle. Tie a knot on each side of the needle so that it will not slip out of place. Then thread the rest of the needles at irregular intervals along the thread, knotting each into place. Leave at least six inches free on each end of the thread, Fig. 2.

Now bunch the needles together carefully. Put the heads together, then fold the thread back and forth in zigzag fashion so that it will not tangle, Fig. 3. After the last needle is in place, wrap the remaining thread around the bundle and pull about an inch of the end through the middle of the needles. This will keep the thread in place and will furnish an end for you to grasp when the time comes, Fig. 4.

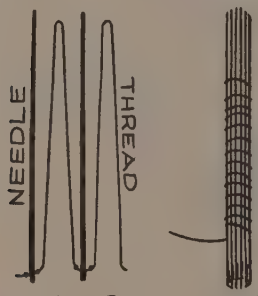


FIG. 3

FIG. 4

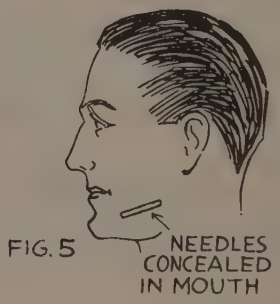


FIG. 5

When ready to perform, place the roll of threaded needles in your mouth between your cheek and the base of your gums on the left side of the lower jaw. The heads of the needles should point to the front. The package should be well pressed down into the jaw. If the needles have been properly prepared, you should feel no discomfort from them. You will also find it easy to talk. Some performers carry the needles so arranged in their mouths for many minutes, so that they do not arouse suspicion just before they perform, Fig. 5.

To Perform:

Come forward with the package of needles and spool of white thread. "*One of the puzzling features of Oriental magic is the famous needle mystery. Because of the difficulty in handling needles and the conditions under which the experiment is performed, it truly deserves its place amongst the so-called East Indian miracles.*" . . . Open the package of needles and show it.

"*I shall first ask someone to see that this is a package of genuine needles.*" . . . Go down to the audience. Remove the pointed needle from the package and hand it to a spectator to feel.

"*Just by feeling the point, needles (needless) to say, you soon discover that needles are needles.*" . . . Keep the rest of the needles in the package, but show them freely. Allow the spectator to retain the pointed needle. Now, say to another spectator:

"*Sir, will you please take this package of needles and help me for a little while?*" . . . Give him the package of needles and assist him up to the stage.

NOTE: It is not necessary to go into the audience to show the needles if it is not practical to do so on certain occasions. Instead, have two spectators come up to assist you. Give the sharp needle to one, and the package of needles to the other. Have one stand at your right and the other at your left so that the sharp needle cannot be replaced in the package by the spectators. Should, by any chance, the needle happen to be replaced, just remove the rest of the needles, leaving that one in the package. This will not be noticed by the spectators. Also give the spool of thread to the spectator holding the sharp needle.

"*I shall also ask you to hold this thread.*" . . . Give the spool of thread to the spectator who is on the stage assisting you. Have this assistant at your right. Have your table with the glass of water on it a little in front of you and to your left.

"*You, sir, are to act as chief inspector. First, I want to convince you that my mouth is empty.*" . . . Open your mouth and show all parts. Push the lips away from the upper and lower gums in front to show there is nothing concealed there. Show the space between the upper teeth and the cheek on each side. Now apparently show the spaces between the lower jaw and the cheek on each side. To do this insert the forefingers into each side of mouth and cover the bundle of needles with the left forefinger. You must do this rather slowly and carefully to convince the audience that there is nothing in your mouth. Some performers shift the needles from the lower to the upper jaw and back again, but this requires long practice and great care. This other method will prove entirely satisfactory. Fig. 6 shows the fingers being inserted into the mouth to show it empty.

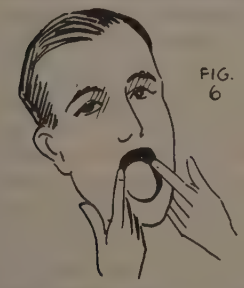


FIG. 6

"*Nothing there. Will you please give me the needles?*" . . . Remove the needles from the package. Be sure to keep them in plain sight all the time until you get them into your mouth. Show the needles to the audience, bunch them up together and

hold them between the thumb and forefinger of the right hand. Show them to audience again, holding the palm of the hand toward the audience.

Open your mouth and stick out your tongue. Place this bundle of needles on your tongue, heads toward the rear. Move your head around so that all can see the needles on your tongue. Show them to the assistant also, Fig. 7.

Now close your mouth, and with the tongue force the needles over into the space between the cheek and lower jaw on the right side, opposite to the side where the prepared needles are concealed. Pretend to swallow the needles. In other words, you make a swallowing motion to create the illusion of swallowing the needles.

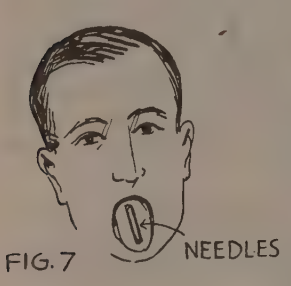


FIG. 7

FIG. 8

FIG. 9

WARNING: Do not throw your head back, for there is danger of your actually swallowing some needles. Some performers do throw their heads back in pretending to swallow the needles, but it is unwise for you to do so. You can get the same effect by leaning your head forward. Get the needles into position and then straighten your head. It will appear that you did lean your head back somewhat to swallow.

After this maneuver, sigh and say: "*Not so bad at that. Now for the thread.*" . . . Break off about the same length of thread as the one on which you have the needles threaded. Roll up about 12 inches of it into a ball and place in your mouth. Then gradually draw the thread into the mouth with a chewing motion. Be sure not to have your hands come near the mouth during the needle swallowing or eating of the thread, Fig. 8.

It is easy to get thread into a small wad in your mouth and to force it over on the right side with the unthreaded needles. Fig. 9 shows the positions of the bundles of needles—prepared ones are on the left side, the unprepared ones and the wad of thread on the right.

NOTE: When working with more than one package of needles for swallowing, each package is apparently swallowed one at a time. In

reality, each bundle is pushed over to the lower right side of mouth between jaw and cheek and stacked together there. It takes skill to work with several packages, so do not attempt it until you have mastered working with the pretended swallowing of one.

"*Rather a light dessert for a needle meal.*" . . . Pick up the glass of water and drink some of it, or just pretend to drink. . . . "*That is sure to wash the thread down.*"

Go through the movements again of showing the mouth empty, hiding both bundles of needles with the forefingers. Do this rather hurriedly.

"*I am going to ask, sir, that you help me now and be very careful in doing so. What I intend to do is to cause the needles to thread themselves on the thread and then I shall pull out the thread with the needles strung on it. I shall ask you to take the thread and pull it slowly. Do not jerk. A slight jerk and I might injure my throat. So be careful.*"

Now make facial motions as though forcing something up your throat. Do not exaggerate these motions. Show the hands empty, fingers wide apart. With first finger and thumb of the right hand reach into your mouth. Push the needles up from the left side of the mouth onto your tongue. Grasp the end of the thread and allow the bundle of needles to unroll on your tongue.

FIG. 10

Slowly pull out the thread. When about eighteen inches of thread has appeared, have a spectator take hold of the thread. This leaves your right hand to assist in getting the needles out of your mouth. When you come to the end of the thread, grasp it in your teeth. Take the other end from the spectator again and hold in your right hand. Hold the string of needles straight out with your coat sleeve as a background to show them up better, Fig. 10. Your effect is now completed, and you may place the thread and needles aside.

NOTE: If you prefer, you may get rid of the loose needles from the mouth in the act of apparently drinking the water, which, in this event, would be in an opaque tumbler or bath room cup. The wad of thread would be secretly expelled into the tumbler along with the loose needles and would not be seen. At the finish you have nothing in the mouth.

It is not very aesthetic to hand a spectator the moist end of the thread withdrawn from your mouth, and it is recommended that you have a clip which you snap onto the end of the thread when you first bring it out. The spectator is given the clip to hold while you continue to draw out thread.

THREADED RAZOR BLADES IN MOUTH

It was Buerger, of Detroit, who hit upon the idea of using safety razor blades instead of needles—for the threading in the mouth mystery—as razor blades are larger and more easily seen than needles. The effect is similar to the needle swallowing mystery, but instead of using needles, you substitute razor blades, apparently swallowing ten of them followed by a length of thread, and finally regurgitating with each blade strung on the thread.

In Buerger's method he switched razor blades by using a special rather large hollow spool with two compartments, to hold ten blades each.

There are a number of ways that one package of blades can be changed for another and in this presentation I shall stay away from the mechanical methods and special stands, and suggest simple switches.

PARAPHERNALIA:

1—Twenty double edged safety razor blades.

These should be chromium plated in order to improve their visibility. Any good plater can do this for you without much expense. Plating dulls them. One can be resharpened with a whetstone.

2—Spool of heavy white thread.

3—A small wooden stand on which to stack the threaded blades, Fig. 1. It consists of a rectangular piece of wood about a quarter of an inch thick and three inches long by two inches wide. Two small nails are driven through it, so spaced that nails will run through the two main holes in a razor blade. This device by Harold Sterling simplifies the threading and handling of the blades.

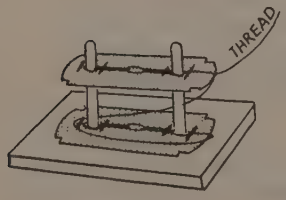


FIG. 1

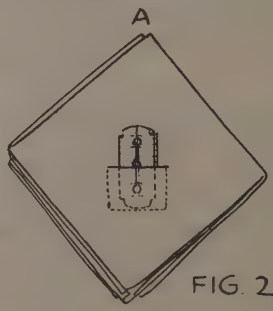


FIG. 2

4—A folded pocket handkerchief which has an inch and a half slit cut through the center of the upper layer of cloth. The upper and second layers of cloth are sewn together to form a pocket large enough to comfortably hold ten threaded razor blades, Fig. 2.

5—An opaque bath room cup partially filled with water.

6—A saucer.

7—A playing card.

To Prepare:

On a four-foot piece of strong white thread tie the ten dull razor blades. The blades should be about the distance of two razor blades apart. To aid in this the blades should be stacked on the razor blade holder, with the thread winding around the nails, Fig. 1. There is a blade tied on each end of the thread. Fig. 3 shows the blades stacked together, and removed from the holder.

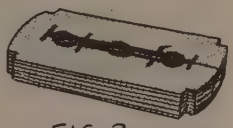


FIG. 3

This packet of blades is placed in the pocket in the handkerchief, Fig. 2. About half of the length of the blades protrudes from the pocket. The prepared handkerchief lies on the table with the blades underneath—corner A is toward the rear.

The other ten blades—sharp one on top—are in the saucer nearby. A playing card is also on the table, as well as a spool of white thread. Near at hand is the bathroom cup with water in it.

To Perform:

"*Someone asked Ching Ling Foo, the famous Chinese magician what he would have for lunch and he said 'Needles.' . . . 'Needles? Steel needles?', the inquisitor asked. . . . 'Yes,' said Foo, 'Needles, with thread for dessert.' . . . So saying, he took out a package of needles, opened them up, swallowed them, and picking up a spool of white thread, unrolled a few feet, rolled the thread into a ball and swallowed it. But the man's amazement came when he saw what Foo finally did with the thread and the needles.*"

"*Instead of needles I am going to use razor blades which are larger, more dangerous and I believe are more interesting to use. The gentlemen in the audience know that razor blades are razor blades. I use ten of them.*"

Pour the blades into your hand and return the saucer to the table. Fan the blades and separate them so as to show they are just razor blades, and that each is separate and distinct. Place them back in the saucer. Pick up the sharp blade, also the playing card, and slice sections off the card cleanly and quickly, so there is no doubt about the blade being sharp.

"*The blades must be handled very carefully because of their extreme sharpness. A blade cuts a thick playing card as though it were mere tissue.*"

If desired you could have two playing cards and in apparently showing two or three blades sharp, merely pick up the same one each time, but usually one blade is enough to demonstrate. The pieces of card can flutter onto the table or the floor.

"*It is said the Chinese do things backwards and that dessert starts the meal so let me first eat a few feet of white thread.*" . . . Pick up the spool and unwind about four feet of the thread. Put the spool aside, roll the thread into a ball, which can be easily done by winding it around two fingers. The balled up thread is placed on your tongue and then the mouth is closed. Pretend to swallow but do not swallow the thread.

Pick up the opaque glass containing water and pretend to drink, really expelling the ball of thread back into the glass during the assumed drinking. Swallow as though drinking water. If desired you can put the ball of thread into the left side of the mouth between the gum and cheek and really swallow some water. Then eject the thread into the cup before finally replacing the cup on the table.

"*The thread has been washed down and swallowed. Water always helps. Now for the ten sharp razor blades.*" . . . Pick up the ten blades and, squaring them together, place on the tongue so all can see. I would advise having the sharp blade inside. Show the saucer empty after you remove the blades. Pretend to swallow the blades, but of course you do not.

Bring the cup up to your mouth and apparently drink the water, really ejecting the blades into the cup under cover of drinking. Place the cup back on table. Pick up handkerchief with blades upright and at the rear.

"*Delicious!*" . . . Pat the handkerchief against your mouth as though to wipe the lips after drinking, which gives you a chance to unload the threaded blades into the mouth. This is a natural move. Practice it well to give the impression that you just wiped your lips with the handkerchief. Replace the handkerchief on the table. These threaded blades are slipped down in the right side of the mouth between gum and cheek.

"*Watch—a Chinese miracle!*" . . . Do not say much, as you do not want your speech to seem unnatural and give you away.

Get the blades back into the center of your mouth again. Show your hands empty. Pat your stomach a bit, then reach up to your lips and grasp the top blade. Bring it forward and draw it out allowing the thread and the other threaded blades to follow, Fig. 4. A trick of showmanship is to hold a blade here and there between the teeth and when almost out you can give a bit of a jerk on the thread which causes the blade to flip out.

FIG. 4

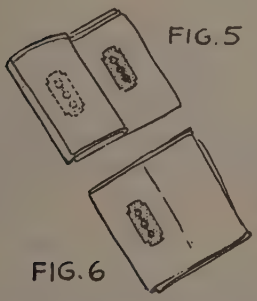
When the last blade is between the teeth reach up with the left hand and grasp it. You can thus hold the string of threaded razor blades out in front of you which makes a nice flourish. . . . "*Yes—strange are the mysteries of the Chinese.*"

NOTE: This mystery is for an adult audience, and not for a children's audience. Do not make unusual grimaces or exaggerated facial expressions. Do everything in a natural manner.

If you object to putting the one sharp blade into your mouth, you can start out with eleven blades, and then decide to use ten. You count them—find there is an extra one and discard it (the sharp one).

A JOHN BOOTH SUGGESTION

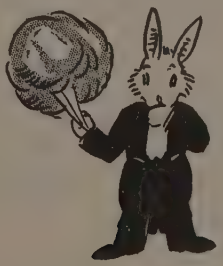
The razor blade mystery was featured by John Booth in some of the best hotels in the Americas. He gives an excellent description with patter in one of his delightful books.

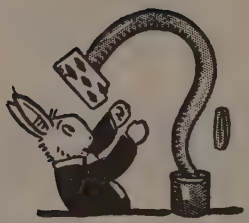


He uses an excellent method, yet simple, to switch ten really sharp single blades for ten threaded ones.

He simply uses a pocket handkerchief upon which the threaded blades are placed and a part of the handkerchief is folded forward over the blades, Fig. 5.

The sharp blades are placed on the rear of the handkerchief and in reaching for the thread with the left hand, the right hand flips over the flap of the handkerchief, covering the sharp blades and exposing the threaded ones, Fig. 6. This is an easy indetectable move.





Lesson 49

UNIQUE CARD MAGIC

HERE YOU WILL FIND "something different"—an assortment of tricks and stunts that will give added interest to any program. Practically everything in this lesson now appears in print for the first time. Included are a couple of "oldies" which are so little known that they will be eagerly accepted as new by the present generation.

NOTE; *With the cards all facing in the same direction, the "top" card of the deck (in any position) is back outwards; the "bottom" card is face outwards.*

KOLMA-TARBELL "SNOOTY SNAKE"

I instinctively admire the man who can take a simple inexpensive article and, by combining it with some other simple thing, create something that is worth dollars. A thing created for one purpose may be far more valuable when used from another angle. "Dr. Kolma" was playing with a collapsible snake in a can, and a deck of cards, when he suddenly hit on an idea that became very popular. I added an idea, put the effect in my own show, and the surprise finish was just what the audience needed.

EFFECT:

A spectator in the audience is asked if he would like to be a magician. He is given a deck of cards and asked to shuffle the cards. He is then told to have a spectator select any one of the cards, tear an index corner off the card, keep the corner and replace the card back in the deck. The cards are shuffled, the performer takes them and places the deck on the table. He calls attention to a can of marshmallows but says the name is misleading because the can contains a very ferocious snake. He opens the can and out jumps a collapsible green cloth spring snake with the selected card on his snoot. The card is removed and given to the spectator in the audience to see if the corner he is holding, fits. It proves to be the same card. The interesting part about this mystery is that any deck can be used, any card chosen and that the card appearing on the snake's snoot is the same card the spectator selected. The card can be marked in any way the spectator wishes, even to writing his name across it.

PARAPHERNALIA:

1—A spring snake in a can, as commonly sold by magic and novelty

stores. We have all seen the can marked Marshmallows or Peanut Brittle, from which a collapsible green cloth spring snake jumps out when the cover is opened.

2—A deck of cards.

The snake is specially prepared by taking a heavy piece of black linen thread and threading it into a darning needle. Attach one end of the thread to the snake with a knot about fifteen inches away from the head of the snake; run the needle through the snake bringing the thread out through the center of the head end of the snake, Fig. 1.

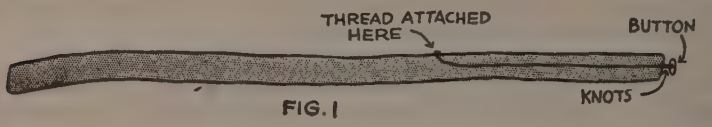


FIG. 1

To the end of the thread tie a flat button which is from ½ inch to ⅝ of an inch in diameter, and make a series of knots for a half-inch back from the button, Fig. 1. The knots in the thread prevent the button from striking the cloth of the snake and avoid a shock when the folded snake is expanded later on. Place a piece of "Wiztax" (adhesive tape with adhesive material on both sides of the tape) on the button, Fig. 2. If you can not get "Wiztax" just glue two pieces of adhesive tape back to back. One side of the tape sticks to the button and the other side to the card to be selected later on.

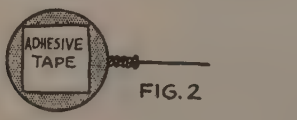


FIG. 2

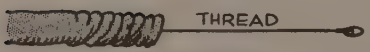


FIG. 3

FIG. 4

Place the snake in the can, compressing it so that the button and the thread stay out, as in Fig. 3. Allow the button and the thread to stay outside of the can, the button being on the table with the adhesive side up, Fig. 4. The top is screwed on the can to prevent the snake from expanding prematurely.

To Prepare:

The can is on the table with the button, adhesive side up, a few inches behind the can, out of sight of the audience. The deck of cards can be laid across the thread in front of the button.

To Perform:

Pick up the deck of cards . . . *"Is there anyone here who would like to be a magician? You would, sir! Then step up here and take this deck of cards. Did you ever see a Chinaman do a card trick? You didn't? Then you can play the part of a Chinese magician doing a Chinese card trick."*

Fan the cards towards audience and show them to be all different. Give the deck to the spectator selected to do the trick . . . *"Shuffle the cards. . . . Go down into the audience and ask anyone to select a card. How about the gentleman there. Sir, would you like to select a card. Good. Take any card, remember it and tear an index corner from the card about the size of a nickel. The corner with the number on it. Keep the corner and place the card back in the deck . . . Now, my volunteer Chinese magician will please shuffle the cards and give the deck to me."*

When the deck is given to you, hold it in your left hand as in Fig. 5, with the backs of the cards towards your right. Place your right hand on the deck; your thumb at the inner lower corner of the cards; your index finger bent against the top card, and the remaining fingers at the outer end of the deck. Run the tip of the right thumb over the corners of the cards and when it comes to the break where the corner was torn off a card, it gives a clicking sound, the same as a short card, and easily enables you to cut off the bottom of the deck at that place, Fig. 5. You can readily get your left little finger between the two packets of cards, make the pass and bring the torn corner card to the top of the deck. This is all the work of a moment.

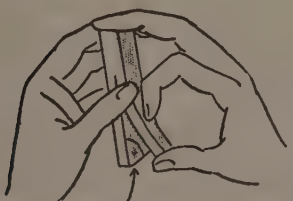


FIG. 5

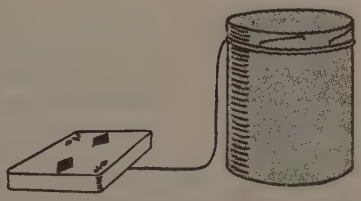


FIG. 6

"You see, sir, you would not be a good magician unless you could shuffle the cards." . . . Place the deck on the table, on top of the button, the faces of the cards upward, Fig. 6. Press down with the right index finger on the center of the deck when you place the cards on the table so as to affix the torn corner card (now on the under side of the deck) firmly onto the adhesive tape on the button.

"In this can I have a very ferocious snake." . . . Pick up the can with the

left hand and place the right hand on the lid, Fig. 7 . . . "*And from now on anything can happen.*"

Holding firmly onto the can with the left hand, unscrew and remove the lid with the right hand, allowing the snake to expand and jump out of the can. When the snake expands it draws the thread back inside again, pulling the button, with the selected card attached, from the deck, and up against the head of the snake. Fig. 8.

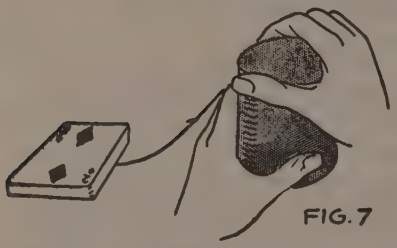


FIG. 7

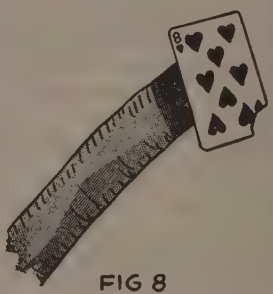


FIG 8

The snake jumping out of can with the card on its snoot is a surprise to the audience and most unexpected. Pick up the snake, remove the card from the button, place the snake aside and say to the gentleman who selected the card, "*Was this your card, sir? The Eight of Hearts! To prove that this is really the same card the gentleman selected, I want the magician here to go down to the gentleman, take the card and see if the corner fits.*"

The assistant does down into the audience and gives the torn corner card to the gentleman who selected it and of course the corner fits . . . "*The corner fits exactly. Thank you. Keep the card and the corner for a souvenir. And as for the other gentleman, I want to congratulate him on being such an excellent Chinese magician.*"

NOTE: For convenience and so that the snake jumping out of the can may be controlled, it is a good idea to attach the bottom end of the snake to the bottom of the can. This is easily done by punching a couple of small nail holes in the bottom of the can; threading a linen thread through the bottom end of the snake, running the thread through the holes and tying it on the bottom. The snake jumps out of the can but is still held to the bottom of the can so you can easily reach over with the right hand, grasp the snake and show the card on the end. This is the method I use.

THE FLASH CARD CHANGE

Karl Germain gave the magic profession a great many mysteries, among them this pretty change of one card for another. It was popular in his own programs. It is effective because of its simplicity and directness.

EFFECT:

Two cards are selected by spectators in the audience; the cards are returned to the deck and well shuffled by the spectators. The deck is placed in a glass tumbler—the face of the cards towards the audience. Attention is directed to this card facing the audience. A silk handkerchief is momentarily held over the glass and then removed. The card facing the audience has changed to one of the selected cards. Again the silk is held for a moment over the glass, and when removed, the first selected card has changed to the second selected card. Sometimes to make the change seem instant, the silk is merely snapped in front of the glass containing the cards.

PARAPHERNALIA:

1—A deck of cards.

2—A double-face card. This type of card has one card, say the Queen of Hearts, on one side and the Ten of Spades on the other. A double card can be made for the purpose, by rubber cementing two cards together back to back and pressing out flat. Magic dealers can supply double-face cards that are printed on both sides—one thickness. The cards used should be in great contrast with each other, so that when one card is changed for another there is no doubt about the change.

3—A glass tumbler, preferably with straight sides that will hold a deck of cards.

4—A dark colored 18″ silk handkerchief.

TO PREPARE:

Place a card, say the Five of Diamonds, on the table face up. On this, place the double card, Ten of Spades, upwards. On this any card, say the Eight of Hearts, back up, Fig. 1. In front of this pile place the silk handkerchief to screen the cards. In front of the silk place the glass tumbler. The deck of cards can be nearby with a Queen of Hearts and a Ten of Spades on the top—duplicates of the ones on the double card.

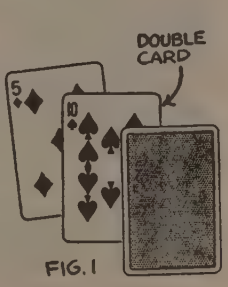


FIG. 1

TO PERFORM:

Bring the two top cards to be forced, to the center of the deck by means of the pass and force the Queen of Hearts on one spectator and the Ten of Spades on another person. Hand the deck to the first spectator and tell him to return his card to the deck and shuffle the cards. Give the deck to the second spectator and have him replace his card and shuffle. Take the pack and place it face up on top of the three cards on the table.

Pick up the glass in one hand and the handkerchief in the other and wipe out the glass. Replace the silk on the table and pick up the deck including the three extra cards, and place inside the glass, the bottom card facing the audience. Casually turn the glass around to show the back of the deck. Return to original position and place the glass on the table.

Remove the Five of Diamonds from the rear and place it at the front of deck so it faces the audience, Fig. 2. The Queen of Hearts now faces the rear . . . *"I think this Five of Diamonds will give a better contrast for what is to follow."*

Pick up the glass by its stem and hold between your thumb and tips of fingers so it can be turned easily at the proper moment, Fig. 3. Pick up the silk with the other hand and hold so it can easily cover the glass when it is snapped or momentarily held in front of the glass.

FIG. 2

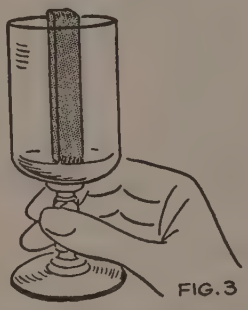


FIG. 3

FIG. 4

FIG. 5

To first spectator: *"What was the name of your card, sir? The Queen of Hearts? Thank you! Watch!"* . . . Snap the silk in front of the glass and under cover of the silk quickly turn the glass half-way around bringing the Queen to the front, Fig. 4. This sudden appearance of the Queen in place of the Five spot is very effective. Practice this move carefully before the mirror until it is perfect. The audience must not see the turn of the glass. Remove the Queen—the double card—from the front and place at the rear of the deck. The Ten of Spades now faces outward at the rear.

Ask the second spectator to name his card. Snap the silk in front or the glass and turn the glass half-way, bringing the Ten of Spades to the front, Fig. 5 . . . *"The Ten of Spades!"*

Apparently lift out the Ten of Spades from the front of deck, really taking an extra card or two with it and place them at the rear of the deck. Now the deck can be shown front and back. Again I say practice this well, for properly done, it is beautiful and seemingly without explanation.

TARBELL "CARD ON THE NECKTIE"

This surprise appearance of a selected card upon a gentleman's necktie will find a welcome reception by magicians who are looking for novelty finishes to card tricks. This effect has entertainment value.

EFFECT:

A gentleman is asked to come up from the audience and stand at the left of the performer. He is asked to freely select a card from a deck, remember it, replace it in the deck and the cards are shuffled. The deck is then placed back in the card case and both sides of the case shown. All of the cards are actually in the case. The gentleman is asked if his card is a red card. Suddenly the audience is aware of a card having appeared on the gentleman's four-in-hand tie. It is the same card that the gentleman selected.

PARAPHERNALIA:

1—A deck of cards and card case.

2—A sharp pin or needle is soldered to a metal disc ¼ inch in diameter as in Figs. 1 and 2. Conjurer's wax covers the other side of the disc, Fig. 2. The end of the pin slants slightly upward so it will catch into the tie easily.

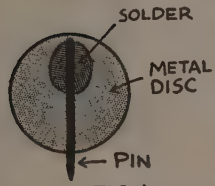


FIG. 1

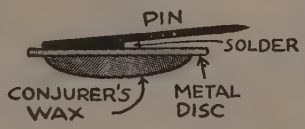


FIG. 2

FIG. 3

TO PREPARE:

Secretly affix the metal disc with pin, on the slot side of the card case, Fig. 3. Place the case containing the deck on the table.

TO PERFORM:

Pick up the case and remove the deck. Take care not to expose the metal disc. Place the case back on the table. Ask a gentleman to assist you. Place him at your left side . . . "*Sir, you do not mind if I test your ability as a card player? 'Tis well, I suppose you know one card from the other.*"

Fan the deck and show the cards to be all different . . . "*I suppose you know the Aces from the Kings, and the red cards from the black ones . . .*

Square up the cards and fan them again, having him take any one of the cards . . . "*Take any card, sir, they are all free. Remember the card and place it back in the deck again.*"

The card is replaced in the center of the deck, the pass made and the card brought to the top. The cards can be shuffled, still keeping the card at the top. Pick up the card case from the table, covering the metal disc with your hand. Show the case empty. Place the deck in the case so the backs are toward the slot. Put the flap back in place so it comes between the top selected card and the balance of the deck, Fig. 3. With right thumb and fingers lift up the waxed metal disc and place it on that portion of the card showing through the slot in the case, Fig. 4. Note that the point of the pin points downward. Cover the slot with your right thumb and show the case freely on both sides.

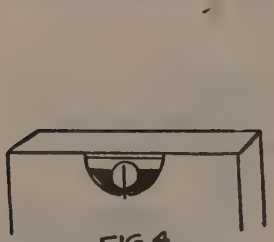


FIG.4

FIG. 5

FIG.6

"*Did you select a red card sir?*" . . . As you say this look him in the eyes, and with your right hand bring the case up against his tie, Fig. 5. Your thumb is on the left side of the case and fingers are at the right. The slot is upright and the pin points downward. Hook the pin into the tie and draw the case downward leaving the card hanging on his tie, Fig. 6.

"*Pardon me, but is that your card on your tie? It is? This is the tie that binds.*" . . . Remove the card. The pin can be easily slipped off the card with the aid of the fingernail.

THE "YANKEE DOODLE" CARD

For those who want a simple entertaining way of discovering a selected card, by the spectator himself, this is it.

EFFECT:

A spectator selects a card from the deck, remembers it and returns it to the deck. He is given the deck and told to lay the cards down one at

a time on the table, while he whistles or sings "Yankee Doodle." The selected card shows up just as he stops whistling.

To Prepare:

A deck of cards is the only paraphernalia. One card is a short card and this is placed the sixteenth from the top of the deck. By running your thumb over the edge of the deck the short card is easily located.

To Perform:

Fan the deck from the bottom and have a card freely selected and remembered. Square the deck and, running your thumb over the inner edge of the deck, locate the short card allowing it to fall on the lower packet, and separate the deck just above it. Have the selected card placed on top of the short card, drop the top packet of cards on the lower packet and square the deck.

"*Sir, can you sing 'Yankee Doodle?' You can. This is what I want you to do. Sing 'Yankee Doodle' and put cards down on the table as you sing like this.*" . . . You sing one bar of "Yankee Doodle" . . .

'*YANK-ee DOOD-le WENT to TOWN*" . . . and place a card down on the table where I have capitalized the words. This gives four cards to the bar. Properly timed, this is very natural and easy. Pick up the four cards and place them back on the deck. Give the deck—backs up—to the spectator who selected the card . . . "*Sing 'Yankee Doodle' and put the cards down.*"

It may be necessary for timing and effect to sing along with him. The cards should go down on the capitalized letters or beats indicated, so that four cards fall to the bar. There being a total of four bars in "Yankee Doodle," sixteen cards should be used up:

YANK-ee DOOD-le WENT to TOWN
1 2 3 4

Up-ON a LIT-tle PO-NY
5 6 7 8

He STUCK a FEATH-er IN his HAT
9 10 11 12

And CALLED him MAC-a-RON-I
13 14 15 16.

When the spectator removes the sixteenth card to place upon the table, stop his hand a moment before he can lay the card down . . . "*What was the name of your card? The Ten of Hearts? Turn over the card you have in your hand.*" . . . The spectator turns over the card and, true enough, it is the card he selected . . . "*The Ten of Hearts. Thank you. . You are a magician!*"

JOE BERG'S FLIP-UP CARD

This quickie card production has been popular with Berg for years.

EFFECT:

A card is selected, remembered and returned to the deck by a spectator, who in turn can freely shuffle the deck. The performer takes the deck back in his own hands and, riffling the cards over the edge with his finger, causes the selected card to rise almost half way out of the deck.

FIG. 1

PARAPHERNALIA:

1—A deck of cards.

2—A half card such as the Eight of Clubs, Fig. 1. This should be from another deck so as to duplicate a card to be forced.

TO PREPARE:

Place the half card in your right hand trousers pocket or secrete it some place where it can be readily reached with the right hand and palmed. Face of this half card is towards your body so when it is palmed, the back of the card will be against the palm of the hand. The duplicate whole Eight of Clubs is on top of the deck.

TO PERFORM:

Bring the Eight of Clubs from the top of the deck to the center and force it on a spectator. Tell him to remember it and return the card to the deck. You can give him the deck in his own hands while he replaces the card . . . "*Shuffle the cards well.*"

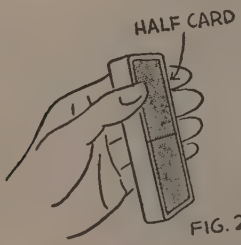


FIG. 2.

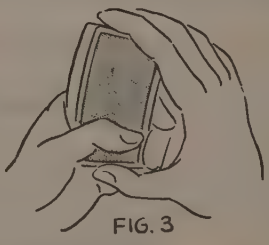


FIG. 3

While the spectator is shuffling the cards you calmly get hold of the half card and palm it in your right hand with back of card towards the palm. Take back the shuffled deck with the left hand and secretly place the half card on top of the deck. Hold it in place by the thumb and fingers of the left hand, Fig. 2.

Strip out half of the deck at the left—the bottom half of the packet—Hindu style—and place it on top of the packet—right on top of the half

card. This brings the half card to the center of the deck, but still in its position as shown in Fig. 2 . . . '*Now, sir, think of your card!*"

Hold the deck in your left hand with fingers across the face and the thumb down low on the back of the cards, Fig. 3. With the right thumb under the bottom edge of the deck and the tip of the right index finger at the top, spring or riffle the cards backwards and suddenly withdraw the right hand. Properly done, the half card will fly part way out of the deck, as in Fig. 4. Experiment with position of thumb on the back of the deck, and test the pressure required to allow the half card to come into the right position . . . "*Is that your card, sir?*" . . . Pretend to push the half card back into the deck but really palming it out.

FIG. 4

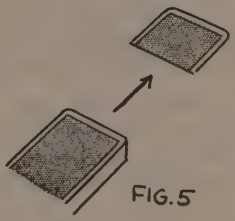


FIG. 5

VARIATION:

In case the half card flies out of the deck and onto the table or floor, Fig. 5, pick it up and show it to the audience and spectator as you remark, "*You only thought HALF enough!*"

NOTE: Some performers like to do this latter effect in place of the rising card or flip-up card in deck. If you prefer this, the deck can be held face up and the half card shot out of the deck face up. Hold your left thumb very low on the deck, lower than for the flip-up card, and the half card will fly completely out of the deck when you riffle.

POP-UP CARDS

Novelty is always being sought in card manipulation, so let me call your attention to this quickie.

EFFECT:

Cards appear suddenly one at a time at the finger tips of the performer's right hand, or shoot up into the air from the hand.

TO PERFORM:

You use only a few cards which are secretly palmed in the right hand with backs of cards outward, and the hand held out in front of the body.

With the tip of your right thumb on the upper right hand corner of the top card, force the card backward from the top, Fig. 1.

FIG. 1

FIG. 2

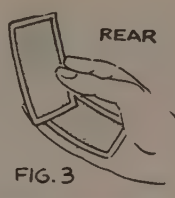


FIG. 3

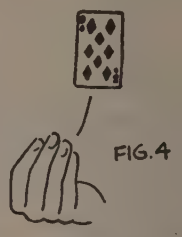


FIG. 4

Pull the tip of your thumb downward, releasing the card which flies up and is quickly caught between the thumb and the finger tips, Figs. 2 and 3. This takes considerable practice. This move is a favorite with Audley Walsh. The card can also be allowed to snap upwards, as in Fig. 4. This card is followed by others, one at a time. Walsh can make the cards shoot upwards almost like a fountain.

Arthur Buckley, an expert card manipulator, used to often say, "Any trick worth while is worth spending a year to perfect." Never be discouraged by your first efforts. Be sure your method is right, then work for smoothness, speed, timing, and proper effect.

THE JUMP-UP CARD

Audley Walsh has used this effect with success in his various shows at clubs and on the stage as well, for a number of years.

EFFECT:

A selected card jumps up from the deck into a hat which is held a couple of feet above. The hat is placed on the performer's head and the spectators suddenly see the selected card in front of the performer's forehead, held in place by the hat which he is wearing.

FIG. 1

FIG. 2

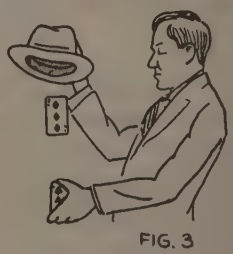


FIG. 3

TO PERFORM:

Have a card freely selected, returned to the deck and bring it to the

top. Hold the deck in your left hand, lifting up the bottom edge of the top (selected) card and holding it in place away from the deck with the second finger, Fig. 1.

Bend your second finger up a bit so as to get a good spring tension on the card, Fig. 2. Note how the thumb at the top holds the card in place. Release the thumb pressure by drawing it back over the edge thus freeing the top card which will permit this selected card to fly upwards. Practice this until you can do this movement easily.

When the card is set, ready to spring, remove the hat from your head or pick up the hat and hold it a couple of feet above the deck. Release the card and it will fly up inside the hat, Fig. 3. Turn the hat up enough to keep the card inside. The card will now fall against the front of the hat, Fig. 4.

FIG. 4

FIG. 5

Place the hat on your head and as you do so, allow the card to slip partially down out of the hat and be held on the forehead by the hat, as in Fig. 5. This last move is not easy and takes considerable skill and timing.

Audley Walsh has mastered the move and in his hands it is a pretty effect. The snapping of the card alone without the forehead effect is good. Some performers like to use no hat or selected card but just snap up a number of cards into the air one at a time.

THE REVOLVER CARD

This effect that Richard Himber likes to do is a variation of the Jump-Up Card.

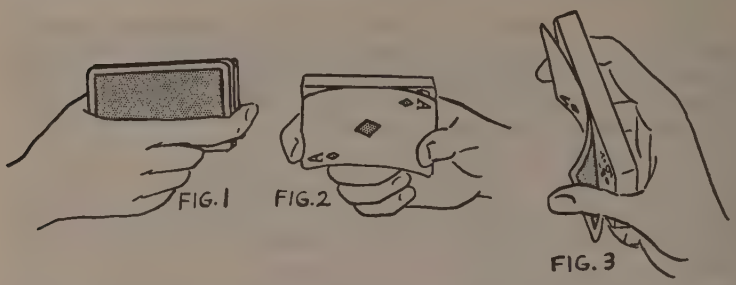
EFFECT:

The performer holds a deck of cards in his right hand as though the deck might be a revolver. Suddenly a card shoots out from the deck and travels several feet distant.

TO PERFORM:

You need only the deck which is held in the right hand as in Fig. 1. This gives the effect of a revolver grip in shooting. The right forefinger extends over the outer end of the deck while the inner edge of the bottom card is brought out in springing position and held by the right thumb,

Figs. 2 and 3. Release of the first finger, and pressure by the thumb will cause the bottom card to shoot out from the deck to the front.

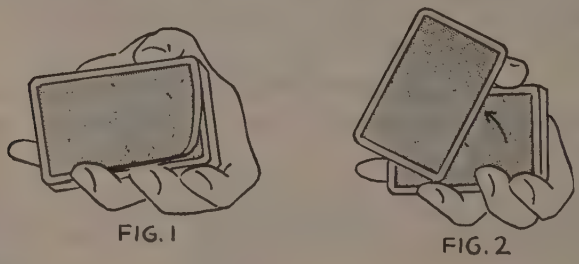


Where the performer wishes to have a card selected, returned to the deck, secretly brought to the top of the deck, and shot out towards the spectator who selected the card, the process is simple. In this case the deck faces the opposite direction from that shown in the drawings so that the top card can be shot out instead of the bottom card. Practice the moves well and you will have a novel effect that is right to the point.

AUDLEY WALSH'S SIDE SPINNER

EFFECT:

The performer holds a deck of cards in his left hand and a hat, mouth upwards, in his right hand. A card suddenly jumps out of the deck, revolves, and spins itself over into the hat. This is followed with other spinning cards.



TO PERFORM:

Hold the deck in the left hand, Fig. 1. Note carefully the position of the little finger on the end of the deck, the thumb above and the three fingers below. The lower edge of the card is raised a bit and its edge held by pressure of the tip of your second finger, and the tip of the thumb on the upper edge of deck. The hat is held mouth upwards in right hand.

Release the left thumb from the top card as you press upward on the card with the second finger tip, Fig. 2. This causes the card to spring upward and to the right. However, the little finger acting as a pivot on the edge of the card, causes the card to revolve, Fig. 3, and spin over into the hat, Fig. 4.

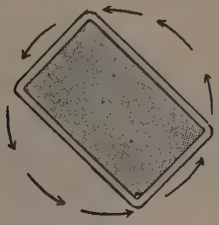


FIG. 3

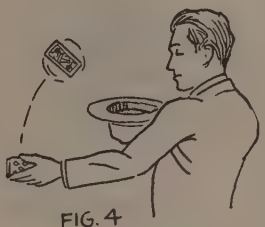


FIG. 4

Again, practice is important to get the exact pressure on each card before it is released so it will find its way into the hat. Sometimes the position of the hat has to be adjusted to get better results. In Walsh's hand the spinning of the cards seems so easy and natural.

AUDLEY WALSH'S LONG DISTANCE SPINNER

Here is another technique for spinning a card for some distance. While it may seem difficult to do in the beginning it is well worth practicing. Audley Walsh performs this spinner very effectively. He has used it for years in his various performances.

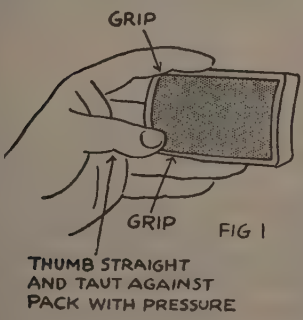


FIG 1

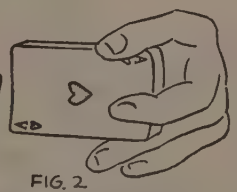


FIG. 2

EFFECT:

A deck of cards is held in the performer's left hand, while in his distant right hand he holds a hat, mouth upward. A card suddenly starts spinning away from the deck and describes an arc through the air and over into the hat. This is followed by other cards, one at a time.

TO PERFORM:

The deck is held in the left hand as in Figs. 1 and 2. Note carefully how the deck is curved; the first finger is on the upper edge of the deck; the second finger is held tightly against the face of the deck, facing the

audience; while the third finger presses upward on the bottom edge of the deck. There must be pressure between the first and second fingers. The left thumb, which has its nail cut close, presses its tip end against the lower left hand corner of the top card of the deck. The thumb must be held taut and straight with strong pressure.

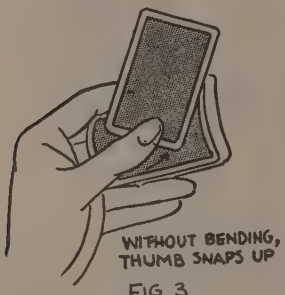


FIG 3

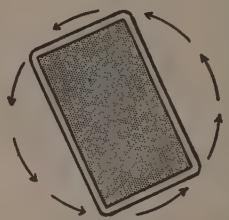


FIG 4

Without bending, the thumb snaps the top card upwards and to the right. The forefinger, acting as a pivot, causes the card to revolve to the left as in Figs. 3 and 4. This causes the card to spin to the right and upward in an arc to fall into the hat held by the right hand, Fig. 5.

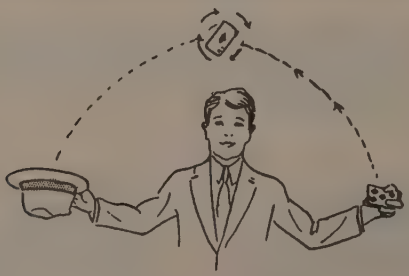


FIG. 5

It will take practice to judge the force and distance. Even without the hat the spinning is interesting, but particularly interesting when the hat is used. While this is expert card juggling, it forms a beautiful number in card manipulation for the magician. This is also an effective production for selected cards which have been brought secretly to the top of the deck.

THE FLOATING QUEEN

Levitations have always been popular with magicians. This is one of those effects which has to be tried out in front of a mirror in order to

appreciate the impression made by this floating Queen upon an audience. It is popular with Joe Karson, and in his hands is a beautiful mystery.

EFFECT:

In miniature, the performer does the floating lady with a Queen from a deck of cards. The card seemingly floats away from the hands.

TO PERFORM:

Show the Queen freely and also that your hands are empty, without saying so. Your first move, after showing the Queen, is to bend the lower right hand corner away from you, Fig. 1. This outward tab or bend should extend about three-quarters of an inch. This bending of the card is done under cover of the hands, the audience not being aware of same.

FIG. 1

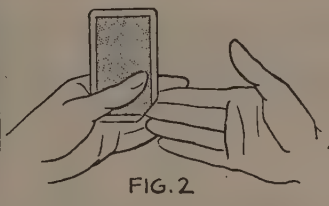


FIG. 2

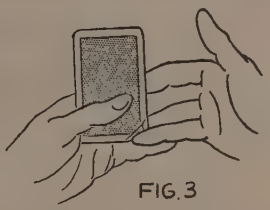


FIG. 3

Hold the card in the left hand between the thumb and fingers, back of the card towards you, Fig. 2. Bring the right hand over to the left hand and bend the lower right hand corner with the second finger. This is but the work of a moment.

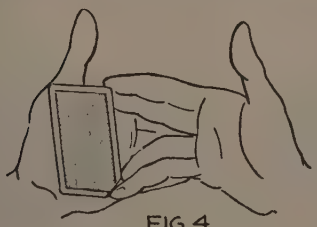


FIG. 4

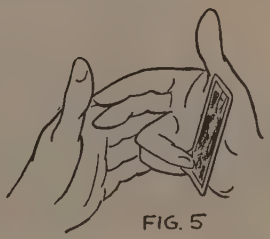


FIG. 5

Bring the right hand up a bit so its forefinger extends above the left hand, and nip the bent corner of the card between the right third and fourth fingers, Fig. 3. Now by bending the third and fourth fingers back, Figs. 4 and 5, you naturally bring the card away from the left hand, and also away from the first two fingers of the right hand.

Fig. 6 shows how the card looks to the audience. To them it seems to be floating and not connected with the hands in any way. The right third and fourth fingers can be moved from side to side, lowered and raised a bit to show the Queen floating about. Stand in front of the mirror and master the moves before you attempt it before an audience.

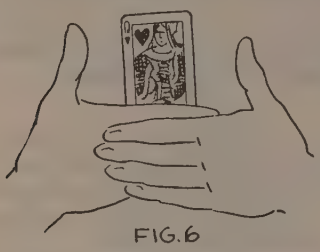


FIG. 6

You will note carefully the position of the hands, Fig. 6. Remember that the right hand is nearest you and raised higher than the left. This so the left hand will completely screen the third and fourth fingers of the right hand. The spectators must not be aware of any finger movements.

THE VANISHING "BIRD CAGE" CARD

I saw Joe Karson do this novelty vanish while seated opposite me on a train to Boston. The card seemed to vanish into thin air. His moves were so natural and well timed that he fooled everyone watching him.

EFFECT:

The performer says that people have been puzzled for years regarding the vanishing bird cage with a bird in it. He goes on to tell about the vanishing bird cage and uses a card from the deck instead of a cage. He goes through the movements of holding the cage, and suddenly raising his hands, the card vanishes! The performer opens his coat, pulls up his sleeves, shows both hands empty—the card has completely disappeared.

FIG. 1

FIG. 2

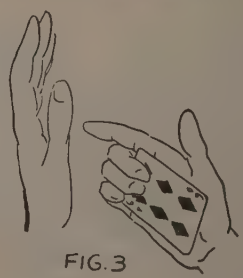


FIG. 3

TO PERFORM:

"People ask me—'How can a magician hold a bird cage with a live bird in it and then suddenly have it vanish? What becomes of the bird and the cage?' What's that, sir? You never saw a magician vanish a bird cage and

a bird from his hands? I haven't a bird or a cage but we will let this playing card represent both. The cage is held between the hands like this."

Imitate a magician holding a bird cage by holding the card, face towards the audience, between your hands, as in Figs. 1 and 2. Note the position of the right end of the card against the middle joints of the right fingers. This position must be exactly right for the final move of vanishing the card.

"*Watch the cage and the bird! One—Two—Three?*" . . . As you say "*Three*" you suddenly extend both hands upward and toward the left. As you do so, you bend the second, third and fourth fingers of the right hand back, bringing the card against the palm of the hand, Fig. 3. The left hand, with the palm towards the audience, is extended out a bit farther than the right hand. The back of the right hand is towards the audience . . . . "*Gone!*"

The right hand, bearing the concealed card, moves back, grasps the right coat lapel and opens up the right side of the coat, Fig. 4. It is easy to do this with the first finger and thumb without exposing the card . . . "*Nothing under this side of the coat!*"

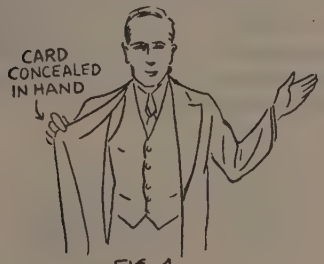


FIG. 4

FIG. 5

With your left hand, lift up the left lapel of the coat, opening that side of the coat. Here is a particular move that must be done right. As you open the left side of the coat, your body swings to the right so your left side is well towards the audience, Fig. 5. The right hand releases hold on the right lapel, and under cover of the coat, quickly drops the card into the right outside coat pocket. Right hand quickly comes back to the lapel again . . . "*And nothing on this side!*"

Show the coat with both sides wide open. Let go of the coat lapels. Pull up the sleeves a bit . . . "*Nothing up the sleeves!*" . . . Show hands empty . . . "*That's the way you vanish a bird cage!*"

NOTE: Practice each move so they all blend one into the other. The whole vanish is but the work of a few seconds.

MENDES' SHOOTING CARD

John Prince Mendes, known professionally as "Prince Mendes," was a big hit as the soldier-magician in Irving Berlin's musical "This Is the Army." Popular in Mendes' act before he joined the army was a novelty card effect which he presented to me for this Course in Magic. It has the action and surprise to make good entertainment.

EFFECT:

A card is selected, remembered, and returned to the deck by a spectator from the audience who has come upon the stage to assist. The cards are shuffled and the deck placed back into the card case and sealed shut with the flap. The card case is given to the spectator to hold in his right hand. Standing a few feet away the performer extends his hand and suddenly the selected card penetrates the card case, travels through the air and over to the performer's waiting hand. The card is shown to the audience to be the selected one.

PARAPHERNALIA:

1—A deck of cards.

2—A specially prepared card case. This is made by cutting a semi-circular slot at the bottom end of the card case on the side opposite the flap slot, Fig. 1. Cut the bottom of the case on both sides of the new slot so that when the deck is in the case the top card can be easily slid out the bottom of the case. The purpose of the slot is so a piece of wax can easily be attached to the card.

FIG.1

FIG.2

3—A card reel, Fig. 2. This consists of a circular metal case with a spring and drum inside that winds up a piece of black thread. The outside end of the thread is attached to a button. On this button is a piece of conjurer's wax. These reels and wax may be obtained from dealers in magical apparatus.

This reel is provided with metal clips on one side and all painted flesh color. This is so it can be grasped between the second and third fingers of the right hand. Even the type of reel without clips is not hard to hold in the hand.

To Prepare:

Have the deck in its case in your pocket, or on the table. The reel in your pocket or place where it is easy to get with your right hand.

To Perform:

Ask a spectator to come up on the stage to assist you. Remove the deck of cards from the case, taking care that the prepared slot on the rear is not exposed. Have the spectator select any card, remember it, return to the deck and you secretly bring it from the center to the top. Shuffle the cards without disturbing the position of the selected card on the top. Place the deck back in its case, face up, so that the selected card will come against the special slot on the rear of the case, Fig. 1.

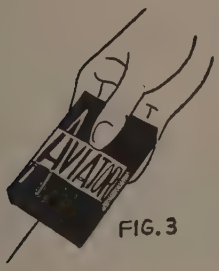


FIG. 3

Hold the case in your left hand and get the reel in your right hand so that the waxed button faces the front. Ask the spectator to hold the card case, flap slot up, between his thumb on top, and his fingers underneath, Fig. 3.

Bring your hands together and with the left fingers grasp the waxed button and pull it out so that it can be grasped between the right thumb and finger tips.

"*Hold the deck horizontally.*" . . . In saying this, grasp the end of the card case with the right hand and secretly attach the waxed button to the selected card through the slot.

"*Hold the deck tightly.*" . . . As the assistant tightens his hold, move back a few feet. The black thread unwinds from the reel. You extend your right hand a bit in front of you . . . "*Sir, think of your card. Now loosen your hold a little on the cards.*"

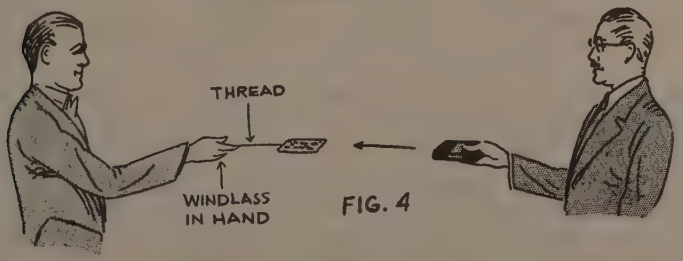


FIG. 4

When he loosens his hold a bit the selected card will come out through the slit in the bottom of the case and fly through the air into your hand, Fig. 4 . . . "*What was your card, sir? The Ten of Diamonds? The Ten of*

Diamonds is correct." . . . Show the card you are holding and remove it from the waxed button. Take the card case from the spectator assisting you.

NOTE: Another way of causing the card release is for you to hold the card case by the end after wax is attached to the selected card. Then move your right hand away, allowing the thread to unwind. Relax your left hand grip, allowing the card to slip out of the case, through the slot in the bottom and fly over to your right hand. In this method you regulate the release of the card. You must practice this mystery well, so you have everything under control and know just how to handle the assistant and the release at the proper moment, a la Mendes. Also be sure that the slit in the bottom of the card case is large enough to allow the card to pass through easily.

Lesson 50
NOVELTY RISING CARDS

MORE INTERESTING rising card effects are given to you in this lesson, in addition to those given you in Lesson 27, Volume 2. Rising card effects are always interesting to an audience because the action of the cards seems impossible except for some unseen power. The methods described are not difficult to construct and are well worth the time involved to perfect and present.

MODERN RISING CARDS FROM ENVELOPE

This rising card mystery speaks for itself.

EFFECT:

Nine playing cards are shown and three are selected by members of the audience. Cards are thoroughly shuffled by a spectator and dropped into an envelope which is then sealed. The top of envelope is cut off with scissors. A small easel is freely shown from both sides, and the envelope is placed on the easel. At command, the three selected cards rise one at a time from the open end of the envelope. Envelope is then opened and the six remaining cards poured into the hand.

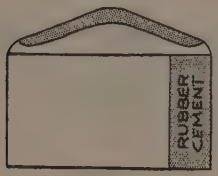


FIG. 1

PARAPHERNALIA:

1—Nine playing cards.

2—Nine duplicate playing cards.

3—Four indifferent cards.

4—Fine black silk thread.

5—A pair of scissors.

6—Double Envelope. The making of a double envelope has been described in Lesson 9, Volume 1. But I will again describe its construction for an extra touch is needed in this rising card effect.

You require two regular envelopes, size $3\frac{5}{8} \times 6\frac{1}{2}$ inches. Cut off a strip about a sixteenth of an inch from the two sides and bottom of one of the envelopes. This frees the front with flap, Fig. 1. Discard the balance of envelope. Run a strip of white rubber cement, or paste, across the right side of this envelope sheet for an inch and a quarter, Fig. 1.

Insert this piece of envelope into the other envelope, Fig. 2. It acts as a partition, making a compartment on each side. Press right side of envelope so cement sticks to side above it, Fig. 3.

FIG 2

FIG. 3

This cementing is done so that when right end is cut off the envelope for about an inch, there is still a quarter inch of cement sealing compartment A, allowing only compartment B to remain open, Fig. 4.

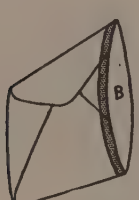


FIG.4

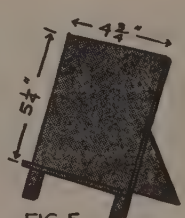


FIG.5

7—Envelope Stand. This is made of wood and is stained and polished, or is painted with enamel. Figs. 5, 6 and 7 show its general construction and size. The front side of the stand contains a slot at top into which seven threaded cards can fit comfortably.

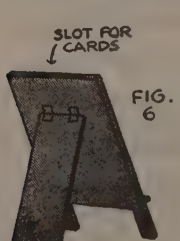


FIG. 6

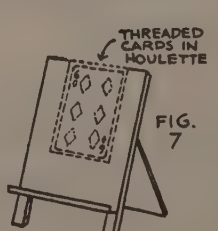


FIG. 7

To Prepare:

Decide upon three cards to be forced. Let us say the Three of Hearts, the Seven of Spades, and the King of Clubs. Remove these three cards

from one group of nine cards, and place the remaining six cards in the rear compartment B of the double envelope. These should face the outer (address) side of envelope. Seal flaps together.

The three cards are threaded amongst the four indifferent cards, in regular card rising style, Fig. 8. The first card has a quarter-inch slit in center of top through which the end of silk thread is placed, then thread brought down over back of the card and the King of Clubs, C, placed on this. Thread is brought up over back of this card and an indifferent card placed on King. Thread goes over top and down back of indifferent card. This process is continued with Seven of Spades, B, and the Three of Hearts, A. The threaded cards are dropped into the slot in the stand and thread run over the top and under pin in table cloth or staple in table top, and run offstage to an assistant. End of thread may be tied to an iron washer with enough slack so that when washer is placed in performer's pocket he can easily pull thread, causing selected cards to rise.

Place the other nine cards on the table with the three selected cards in the center. Nearby rests the prepared envelope and a pair of scissors.

FIG.8

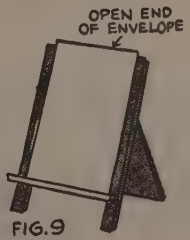


FIG.9

To Perform:

Pick up the nine cards and force the three cards in center upon three spectators. Cards are returned to other six cards and cards shuffled. These nine cards are placed in front compartment A of double envelope, backs of cards towards audience. These face in the same direction as those in compartment B. Seal envelope. Pick up the scissors and cut an inch off the pasted end of the envelope. There is still a quarter of an inch of cement holding compartment A sealed. Pick up stand and casually show both sides, replacing it on the table. Place the envelope on the ledge at front of stand, address side of envelope towards audience, and open end upward, Fig. 9.

"*From a number of cards, three have been freely selected, returned, cards shuffled and placed in this envelope. The top has been cut from the envelope. And now, sir, what was the name of the card that you selected? The Three of Hearts. Come Three of Hearts.*"

Thread is pulled and the Three of Hearts rises out of slot in the stand, Figs. 10 and 11. To the audience it looks as though the card were rising out of the envelope. When card has fully risen, grasp it in hand, remove, and place on the table.

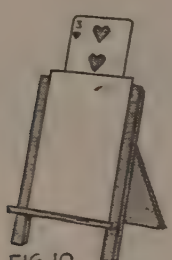


FIG.10

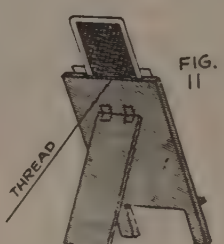


FIG. 11

"*And you, sir, kindly just think of your card.*" Continue pulling thread and the Seven of Spades rises. "*The Seven of Spades. Was that your card, sir? Correct.*" When the card has risen, remove it and place on table.

"*Madam, you, too, selected a card. Will you ask your card to rise?*" The lady calls for card, but nothing happens. "*That's strange. Call out the name of your card.*" Lady calls out, "The King of Clubs."

"*The King of Clubs? No wonder the card did not rise. No doubt he has retired for the night, and the King must not be disturbed. Except, of course, on a special occasion and this is a special occasion. Please say, 'Arise, your majesty, and come forth to greet your subjects!'*"

As lady says this, the thread is pulled and the King of Clubs rises. . . . "*The King himself.*"

Remove card and place on table. Pick up the envelope from the stand and open up compartment B, allowing the six cards therein to fall out into the hand. With compartment open, give audience a casual look inside of envelope, and then place it on the table.

"*Three cards have risen, leaving six. And you will find your cards have truly risen—to the heights.*" Casually show each card one at a time, and place on the table.

ENCHANTED CARDS AND ENVELOPE

EFFECT:

Three cards are selected by members of audience. A spectator then places them in an envelope and seals them in. Magician places this envelope in a small open metal frame which is on an upright stand. The top of the envelope is cut off with a pair of scissors. Upon command the selected cards rise out of the envelope one at a time.

FIG. 1

PARAPHERNALIA:

1—A deck of cards.

2—Spool of fine black silk thread.

3—Heavy manila envelope, $3\frac{5}{8} \times 6\frac{1}{2}$ in.

4—A special tin or brass case.

You should have this case made by a tinner or metal worker. It should be large enough to hold 10 cards easily. It must not be too small or you will have difficulty in making the cards rise out of it. About one-third of its length from the top, have a tin ledge by which the case can be hung on a frame. Paint the case a dull black, Fig. 1.

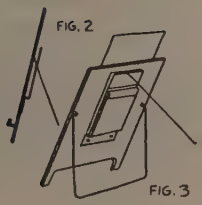


FIG. 2

FIG. 3

5—Special stand to hold envelope and tin case.

Get a thin board. Cut it out at the bottom to make two legs. On the front side of the board attach a ledge to support the envelope. Varnish, stain or paint board an attractive color. On the back attach a tin holder painted black to support the tin case with cards. Hinge a piece of wood onto the back or attach a bent wire to hold the board upright. Fig. 2 shows side view of the stand and Fig. 3 shows back view.

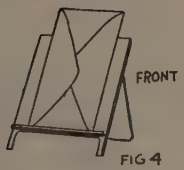


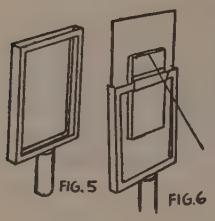
FIG 4

If desired, open work may be cut into the board and backed up with a piece of black cloth to conceal the arrangement at the back.

From the front it just appears that the envelope is resting on board which is propped upright. The audience does not suspect any mechanical arrangement behind it, Fig. 4.

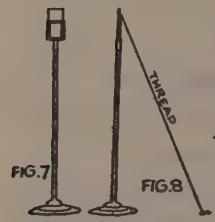
6—A metal frame.

This may be made of tin or brass and painted a bright red. It should be large enough to hold the



envelope and case with cards. The ledge on back of tin case for cards fits over top edge of this frame. On the bottom is a holder by which frame may be put onto a base or pedestal, Figs. 5 and 6.

7—A base or pedestal to hold frame.



The upright may be made of metal or wood. You may use a piece of metal piping and paint it black with a wooden base gilded with gold bronze. The pedestal should be about 2½ feet high so that when whole apparatus is put together its height is about three feet, Figs. 7 and 8.

8—A pair of scissors.

To Prepare:

Take any three cards—in this case, the King of Diamonds, the Eight of Spades, and the Ten of Hearts. Thread them with four other indifferent cards. Place the threaded cards into the black tin case. Place tin case in tin holder on back of the envelope stand.

Carry the thread through a staple on the floor a little back of where you intend to place the pedestal, Fig. 8. Then run the thread offstage to an assistant for him to operate at your command. Or if you operate it yourself, attach an iron washer to the end of it and place on table, eventually to be placed in your trousers' pocket. In this case allow yourself the proper amount of slack in the thread.

Place the empty envelope on the stand. In front and to the right place the pedestal with the metal skeleton frame on it. Take a deck of cards and remove the King of Diamonds, the Eight of Spades, and the Ten of Hearts. Place them on "top" of deck in readiness for forcing.

To Perform:

Force the three cards on three different spectators. Pick up envelope from stand, open it, and show it empty. Give it to first spectator who selected card.

"*Just see that the envelope is empty and place your card inside.*" Take envelope and pass it to next spectator. "*And will you please place the card which you selected with the other card in the envelope?*" This done, go to the next spectator. "*Place your card in the envelope with the other two and then seal the envelope.*"

Have cards placed in envelope so that they face to front of it. If you find that cards are not placed in right, just remove them under pretense of showing them to audience again. Then replace them and have someone seal the envelope.

Or, another way of working is to notice which way cards are placed in envelope, facing front or back, and then place envelope on the stand so that cards face outward regardless of which side of envelope is out. The point of this is to make sure that you do not have the cards rising face outward from the front of the envelope (supposedly) when the spectators placed them in with backs to front of envelope.

Keep envelope always within sight of audience. Place it again on envelope stand, Fig. 4. Go to pedestal. Remove skeleton frame and show it freely on all sides.

"*I can see you as well through this side* (look through frame at audience) *as I can through this side*" (reverse frame and look through other side). Pick up the pedestal and set it down again.

"*Someone said that this skeleton frame on top of this pedestal would make a good lighthouse if it only had a light in it.*"

Place frame back on pedestal. Pick up envelope from stand. As you do so, place thumb in front of envelope and fingers behind stand so that you can lift up also the tin case with threaded cards. Do this easily and naturally as though you picked up only the envelope. Keep the tin case well hidden behind envelope.

FIG. 9

"*I told the gentleman that we'd try to have a little light on the subject and would fix up a lighthouse with keepers and everything.*" Place envelope in frame, allowing ledge on back of tin card case to hook over top edge of frame, Fig. 9.

"*This envelope makes a good look-out station.*"

Pick up scissors and cut about three-quarters of an inch from the top of the envelope. . . . "*We shall cut a hole in the roof, or make a window on top, or something. We have three good watchers inside in the form of the three cards that were selected. Yo ho! Yo ho! A ship in sight!*"

FIG 10

Assistant pulls thread and first card rises. Or if you are performing alone, move backwards enough to make the card rise, Fig. 10.

"*Watchman Number One is right on the job—the king of all he surveys. Your King of Diamonds, sir.*" Remove the King. To the audience, of course, it appears that the card rose from the envelope. Though the card really came up from behind the envelope, the illusion is perfect.

"*Another ship.*" The next threaded card is caused to rise. "*And another watchman on the job.* (To spectator who drew card.) *You see, sir, he doesn't want you to go on the rocks. The Eight of Spades was your card, was it not? Eight bells, and all's well.*" Remove card.

"*The boys are working in shifts. Next shift!*" Assistant causes Ten of Hearts to rise more slowly. "*A little lazier than the rest.* (In a loud voice.) *A shipful of pretty girls in sight!*"

Assistant pulls thread quickly. This, of course, causes the card to rise suddenly.... "*That's getting some action.*" Remove card.

FIG. 11

NOTE:

Another way of making frame for envelope and metal card case is to have a flat piece of tin or heavier metal soldered to bottom of frame to form a base for it to stand on. This eliminates the pedestal but makes it necessary for you to have a table on which to set the frame, Fig. 11. If card case, or houlette, as it is commonly called, is made of brass it can be nickel plated.

BEWITCHED RISING CARDS AND ENVELOPE

This is another variation of the envelope method of performing rising cards. It is easy to prepare and simple in operation.

EFFECT:

Three selected cards are placed in an envelope and envelope sealed. Top of envelope is cut off. Magician commands, and up come the three cards out of the envelope, one at a time.

PARAPHERNALIA:

1—Two decks of cards.

2—Fine black silk thread.

3—A double heavy manila envelope, $3\frac{5}{8} \times 6\frac{1}{2}$ inches.

4—A pair of scissors.

To Prepare:

Remove the Six of Clubs, the Jack of Spades, and the Ten of Diamonds from one deck of cards. Thread them between four indifferent cards. At the bottom edge of one outer card paste the end of a strip of paper. Draw this under the rest of the cards and paste the other end of it at the bottom edge of the other outer card. This will keep the cards between from falling down, Fig. 12.

Run end of thread through back of envelope with the aid of a needle. Place cards in rear division of envelope. Put a little glue on each outside card and paste back of envelope and partition, down on the cards to hold them in place, Figs. 13 and 14. Now paste both flaps of envelope together so that envelope looks like an ordinary one. If you have prepared the cards carefully, they will not be noticeable.

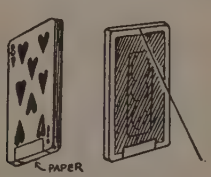


FIG. 12

FIG. 13

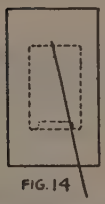


FIG. 14

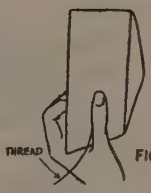


FIG. 15

Have prepared double envelope on table. Have end of thread attached to back of table, as explained in Lesson 27, Volume 2. The length of thread should be about the same as in "Rising Cards from Glass Goblet" in that lesson. Experimentation will teach you the exact length of thread for practical results. Place duplicate Six of Clubs, Jack of Spades, and Ten of Diamonds on top of other deck in readiness for forcing.

To Perform:

Force the Six of Clubs, the Jack of Spades, and the Ten of Diamonds on three different spectators. Then collect the cards and hold them up in right hand so that all can see them. Call cards by names and hold them in full view as you turn to drop deck on table and pick up envelope with left hand. As you pick up envelope from table, place left thumb over spot where thread comes out. Show envelope on both sides, then bring threaded side to rear, Fig. 15.

"An envelope is commonly used for sending letters, but in this case, we will send a card instead. For good luck, we'll make it three cards."

Show the envelope empty and place the three cards in it. Spread the cards fanwise and hold them with faces towards audience so that all can see that you actually put them into the envelope, Fig. 16. Seal the envelope.

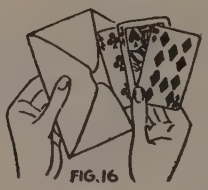


FIG.16

"By sealing the envelope it becomes a first class package—which is quite necessary for a first class experiment before a first class audience. So, then, we mail the Six of Clubs, the Jack of Spades, and Ten of Diamonds from here— (Place envelope in right hand and hold it as far to the right side as possible. You stand facing audience.)*—to here.* (Bring envelope in a semi-circle with a sweep over to the left hand, which should be extended a little to the left.) *That is what they call fast air mail. Let us open the envelope and see what the mail man brought."*

FIG 17

Pick up scissors and cut about half an inch from top of envelope. Lay down scissors and hold envelope in left hand. Gradually bring the envelope forward so that thread is drawn taut and first card rises, Fig. 17.

"A code message. An uprising at ten o'clock a. m. Someone is going to get up at ten o'clock tomorrow morning. Coming right up out of cover."

Remove Ten of Diamonds with right hand. Continue moving so that thread is stretched taut and the Jack of Spades slowly rises.

"Ah, his name is Jack. There is a dark man in the case. He carries a Spade. Said he is going around trying to dig up a girl friend for the party tonight. Maybe, a blonde. He seems to have no visible means of support."

Remove the Jack and cause the third card to rise—the Six of Clubs.

"A six. Six Clubs. Six Clubs all in one night. That's what they call stepping out. How does he do it? But the mystery is solved. The woman pays and pays."

Remove the card. Pull the envelope forward again. This move releases thread from slit in front card and releases envelope from thread. You can now turn envelope around and bring it forward to show audience that it is apparently an ordinary one. Drop cards and envelope on table.

NOTE:

Sometimes for a finish I tear the envelope with the selected cards in it through the middle, then place both pieces together and tear it again. If you do this carefully and with a flourish, audience cannot see the cards inside and believes that there is nothing left in the envelope. This is added showmanship. You have not shown envelope to be empty after cards have risen, but tearing it offers seeming proof that there is nothing inside. The tearing is not necessary, however, for audience has seen the cards rise and does not suspect that anything is left in envelope.

If you have an assistant, you may have him cause the cards to rise by pulling thread from the wings as explained in previous effect.

MYSTERIOUS BOOKMARKS
OR
RISING CARDS FROM BOOK

EFFECT:

A very pretty experiment in which three selected cards are placed in different parts of a book. The book is closed, yet on command the cards rise one at a time.

PARAPHERNALIA:

1—Two decks of cards.

2—A book, preferably old; size about 6 × 9 or 5 × 7½ inches.

3—A tin case. This should be large enough to hold 9 cards easily. Bottom edge is closed. Top edge is open. You can have a tinner

FIG 18

make it for a small sum. In emergency use cardboard, Fig. 18.

4—Fine black silk thread.

To Prepare:

Near the front part of the book cut out enough space to fit tightly around the tin card case, Fig. 19. Glue the tin case into the hole cut out for it, Fig. 20. Then glue one page down over each side of the case. The book may now be shown freely with opening of case away from audience. The pages may also be run through except for the prepared part and the audience will not suspect anything.

FIG 19

FIG 20

Three cards which you are going to force are threaded between four indifferent cards. In this effect, we shall take the Ace of Spades, the Two of Hearts, and the Nine of Diamonds. Place the threaded cards in the case with thread hanging over top edge of book. Now attach end of thread to back of table as described previously. Place book on table, prepared edge away from audience.

Take other deck of cards and place the Ace of Spades, the Two of Hearts, and the Nine of Diamonds on "top" in readiness for forcing.

To Perform:

Pick up book from table, as you say, "*Some time ago in looking over the books in a second hand store, my attention was called to this one. I picked it up, and as I did so, I noticed a peculiar action on the part of the bookmarks. The bookmarks, strange to say, were playing cards, and they acted queerly. Being a conjurer, I naturally became attracted to the peculiarity of the incident. I purchased the book and brought it home with me. On close examination I discovered some odd facts about it. I have often wondered about the former owner. I am curious to know whether he was a conjurer or interested somehow in mysticism. I have never discovered the real secret of this peculiar book, but I have learned some of its peculiarities. For instance, let me show you something about its bookmarks. This deck of cards will answer the purpose nicely.*"

Place book on table and pick up cards. Perform the pass, thus bringing the desired cards to the center for forcing.

"*Will you, sir, be kind enough to select any one of these cards for the experiment?*" Force card on this spectator, then continue with two other spectators, forcing the two remaining cards. Collect the three cards and show them to audience, calling them by name. Hold them up high so that they are in full view as you place remainder of deck on table. Pick up book again.

"*I shall let these cards represent bookmarks.*" Run carelessly through loose pages of book. Open book wide in one place. . . . "*In this place, I shall put the Ace of Spades.*"

Run through a few more pages and place the Six of Hearts in another place in the book. Show audience that you actually put the card inside of the book, Fig. 21.

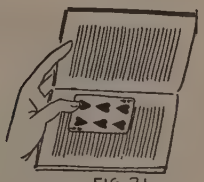


FIG. 21

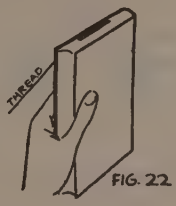


FIG. 22

"*Here I shall place the Six of Hearts. And in still another place I shall, put the Nine of Diamonds.*" Close the book and show it on both sides, being careful to keep top end away from audience. Hold book in left hand as in Fig. 22.

"*Now suppose that I want to turn quickly to the place where the Ace of Spades was placed. I have but to give the Ace a thought and out it comes to tell me of its location.*" As you say this, pull the thread taut and the Ace in the tin case arises.

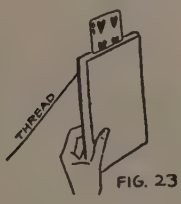


FIG. 23

"*All I would have to do is to open the book here and find my place. Or suppose I want to find the place where the Six of Hearts is located. I have but to think of the Six of Hearts, and it immediately presents itself and remains here until I remove it or reach in to open the book at the desired pages.*" Move book so that the Six of Hearts will rise. Then remove the card, Fig. 23.

"*And now there remains the Nine of Diamonds. An odd card that. It so happens that if you use a nine spot for a bookmark, you must knock on the book three times before it will appear. I learned this secret by accident. The Nine would not rise, so I struck the book, and luckily I struck it three times.*" Strike book three times with knuckles of right hand. Pull thread taut again, and nine rises, and is removed.

"*And thus the Nine rises to tell of its location. Perhaps you can explain it. I cannot. These bookmarks are as puzzling to me now as they were the first time I performed the experiment.*" Lay book and cards aside.

A BOOK AND A CARD

This impromptu rising card effect can be done anywhere at a moment's notice. It is surprising and puzzling in its effect.

EFFECT:

A card is dropped inside of a book. Magician shows the book on both sides and his empty hands to the audience. Suddenly the card rises in a bewildering fashion from the book.

PARAPHERNALIA:

1—A deck of cards.

2—A book.

TO PERFORM:

Run through the pages of the book to show that nothing is concealed. Then give book to a spectator to hold. . . . "*Would you mind holding this book? You don't have to read it.*"

Give deck of cards to another spectator and ask him to select a card. . . . "*Just take out any card from the pack.*"

Take book from first spectator and open it about in the middle. Request that second spectator drop card into book. . . . "*Please drop the card into the book. By the way, did everyone see what the card was?*"

Pick up card with right hand. Hold book in left hand with one side towards audience in a vertical position, Fig. 24. Name the card, whatever it happens to be—assume it to be, "*The Five of Diamonds.*"

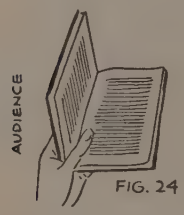


FIG. 24

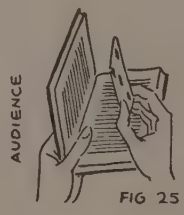


FIG 25

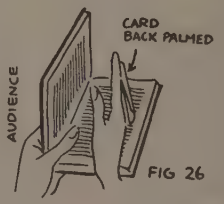


FIG 26

Hold book as in Fig. 24 with front cover facing audience. Hold card in right hand in readiness for back palming. The position of the book should screen your right hand, Fig. 25.

"*I'll drop it into the book again.*" As you say this, you apparently drop the card into the book. Your hand makes the motion. It is thus brought back of the cover of the book, which is in a vertical position and screens right hand. Thus screened, back palm the card, Fig. 26.

Back hand palming is taught to you in Lesson 25, Volume 2. By this time you should be proficient in performing it. It is a very important principle and must be mastered.

Now raise right hand, with card back palmed, out of the book and close book with left hand. Show palm of right hand empty and show book on both sides to audience, Fig. 27.

FIG. 27

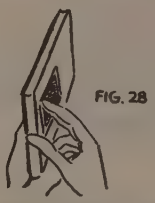


FIG. 28

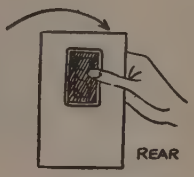


FIG 29

Turn book up to vertical position again. Bring your right hand back again behind the book. Manipulate the card back to finger tips and place it against the back cover of the book. Hold it there with tips of fingers, Fig. 28. Swing book around to upright position, taking care not to expose card at the back. Now hold card with thumb of right hand, Fig. 29.

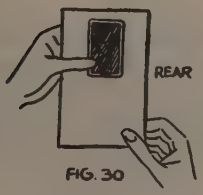


FIG. 30

FIG. 31

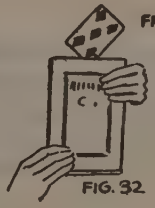


FIG. 32

Bring up left hand and place left thumb against card, fingers in front of book. Now place right hand at lower right corner of book, Fig. 30.

"Do you remember the old song, 'I'd Rather Be On The Outside Looking In Than On The Inside Looking Out' or something of that kind? That is the reason why, when you place a Five Spot inside, it comes outside."

With left thumb push up card behind book. Audience cannot see movement of your thumb in pushing card. Be sure to hold book at such an angle that upper rear edge is not visible so that audience cannot see that card does not come from inside of the book, Figs. 31 and 32.

The illusion from the front is perfect. The audience sees your hands holding the book closed, and the selected card apparently rising from the middle of the book. Remove card with right hand.

RISING CARDS THROUGH HAT

Another effect with threaded cards—a bit out of the ordinary. I worked out this effect years ago and have always found it a winner.

EFFECT:

Three cards are selected by spectators and replaced in the deck. Deck is thoroughly shuffled and placed in a glass cup. A soft felt hat is now dropped over the cards. The magician commands and the chosen cards rise one at a time through the hat.

PARAPHERNALIA:

FIG 1

1—Two decks of cards.

2—A soft felt hat, especially prepared for Rising Cards.

3—Fine black silk thread.

4—A glass cup that will hold a deck of cards. A kitchen measuring cup will do.

TO PREPARE:

Have a card case made of tin, Fig. 1. Punch a few holes in this case.

In one side of the crown of the felt hat, just a little inside of the top edge, cut a hole. Leave the lining intact. Insert the tin case in this opening in hat. Sew around the case to hold it in place between the lining and the hat. Glue the opening around the case, Fig. 2.

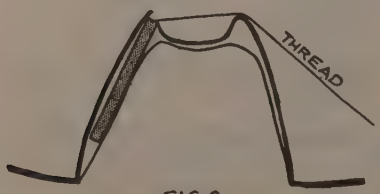


FIG. 2

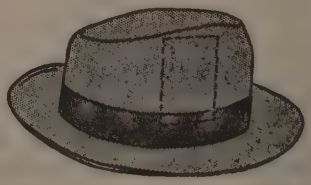


FIG. 3

Fig. 3 shows prepared hat. It is placed with prepared side towards audience and nothing unusual is visible. The opening at the top is made inside of the top edge so it will not be visible from a side view of the hat.

Thread three cards, duplicates of which you are going to force, between four indifferent cards. Place them all in the tin case. Edges of cards should be just a little below edge of case. Thread free end of the thread into a needle. Carry it from top edge of case across crown of hat, Fig. 2, and run the thread off stage to an assistant, or make the arrangement whereby you can control pulling of the thread yourself.

FIG. 4

FIG. 5

To Perform:

On three different spectators, force duplicates of the three cards which you have threaded. Have them returned to deck and shuffled in by another spectator.

Place cards in glass, facing audience, and place cup on table. Pick up hat at top with left hand, covering opening in hat with palm of hand. Show hat all around without calling verbal attention to same, and especially inside. If carefully prepared, the inside shows nothing unusual.

Drop hat apparently carelessly over the cards and cup. In reality be very careful to set hat down with prepared side straight towards audience. Also be sure that cards in case are facing towards audience, Fig. 4.

"*You have heard of a man talking through his hat, and if talk can go through a hat, why not other things?*"

Pull thread which causes first card to rise out of hat, apparently passing through the hat, Fig. 5. . . . "*No sooner said than done. Was this your card, sir?*" Card is removed from hat and shown, and placed on table.

"*Now, madam, just concentrate on your card for a moment and visualize it also coming up out of the hat.*" Thread is pulled and card drawn up about an inch or so. Stop it there.

"*You'll have to concentrate harder than that. You must have gotten your mind off the card and thought of something else . . . or someone else. Concentrate again.*"

Card is pulled up all the way and removed, and shown. . . . "*That's better. Was this your card, madam? Correct. Of course I know what some of you are thinking. I wish I could see the card go up through the hat. Let's*

try something. Sir, what was your card? King of Diamonds. Thank you."

Remove pack of cards from glass and, looking through the cards find the King of Diamonds and cut the pack, bringing the King to the "bottom."

Deck is held in left hand with King of Diamonds facing the audience. Your right side is towards audience.

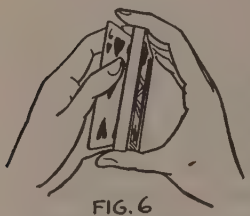


FIG. 6

Bring right hand up in front of the deck, and with left hand reverse the "top" card. This is easily done indetectably by separating top edge of card with left thumb, Fig. 6, and then bringing first and second fingers of left hand against lower edge; raising lower edge against deck and pivoting card around so it faces to the rear.

"*We will place the King of Diamonds on the front of the deck so you can see it.*"

Place deck in glass so King faces audience. Glass should be held in left hand and deck placed in it with the right hand. Pick up hat with right hand, and as you place glass on table and hat over glass, screen the glass well with the hat. This enables you secretly to reverse the glass with a half-turn, bringing the King to the rear and the rear card to the front. Allow hat to drop down on table covering glass and cards.

"*Watch!*" . . . . Pull thread, causing duplicate King of Diamonds in houlette to rise. . . . "*Up comes the King of Diamonds through the hat.*"

Remove card and place on table. Lift up hat showing that the King of Diamonds has vanished from the front of the deck. In raising the hat hold it so the inside shows to audience. Hand covers slot over houlette.

The front card vanishing from the face of the deck is very effective.

RISING CARDS OUT OF HAT

This trick is similar in operation to the mystery just described, but the effect is somewhat different.

EFFECT:

Three cards are selected by spectators, returned to the pack, and shuffled in. Pack is then dropped into an empty hat. Mysteriously, one by one, the selected cards rise out of the hat.

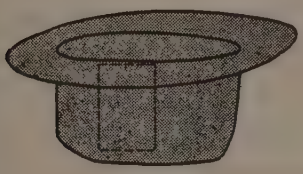


FIG. 1

PARAPHERNALIA:

1—Two decks of cards.

2—Specially prepared hat.

3—Fine black silk thread.

TO PREPARE:

Have a metal case made like the one used in the "Rising Cards Through the Hat." Place this case inside of the hat between the lining and the sweat band on one side, Figs. 1, 2, and 3. Be sure that opening of the case or houlette is far enough down beyond the edge of hat so it can not be seen by audience.

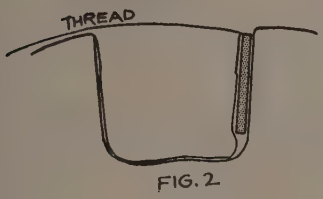


FIG. 2

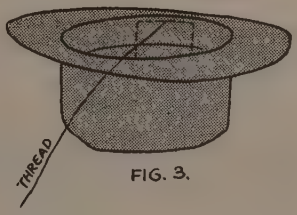


FIG. 3.

Select three cards, duplicates of those which you are going to force, and thread them between four indifferent cards as previously explained in this lesson. Insert cards in the case in hat, drawing the thread over top edge of case, across opening of hat, and over brim at rear, Figs. 2 and 3.

Pass thread through a pin or staple on rear of table to assistant off-stage, or make arrangement for yourself to pull thread.

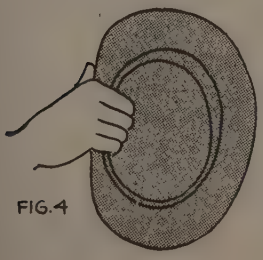


FIG. 4

TO PERFORM:

Force three cards and have them returned to the deck and shuffled. Pick up hat with fingers of right hand over the brim at point where case is inserted. This conceals the top opening of case and threaded cards inside. Show inside of hat to audience, Fig. 4. Place hat on table, crown downwards, with card case side nearest audience, Fig. 1. Drop the deck of cards into the hat.

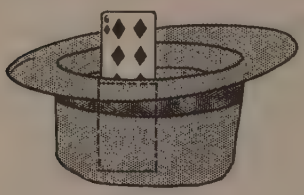


FIG. 5

Pull thread and the three duplicates of the selected cards will rise out of hat, one at a time, Fig. 5. The effect of cards rising out of a hat without apparent physical means is good magic.

VARIATION:

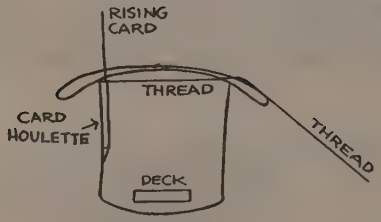


FIG. 6

FIG. 7

Cards rising from a silk hat is very effective and dressy. Holder is between hat and the hatband and lining, and the thread runs over top of hat, Fig. 6. A card rising out of hat is shown in Fig. 7.

TARBELL'S HAUNTED HOUSE RISING CARDS

This novelty in rising cards is quite unusual and entertaining.

EFFECT:

Three cards are selected from a deck of cards and reshuffled into the deck. A small metal haunted house is shown and the roof and house proper separated from each other. Both are shown freely inside and out. The deck of cards is dropped into the lower story and the roof with upper story put on. Soon, one of the selected cards rises through the chimney. This is followed by the other two selected cards.

PARAPHERNALIA:

1—A specially constructed "Haunted House." This house, constructed by Ireland, can be obtained from your dealer.

2—A deck of cards.

3—Three duplicate cards, plus three indifferent cards.

4—Very fine black silk thread.

CONSTRUCTION OF HAUNTED HOUSE:

This is constructed of metal for convenience but could be made of wood. Fig. 1 gives the dimensions and Figs. 2 and 3 give the general construction. The lower story is in form of a box with bottom in it. It is painted on the outside with irregular door and windows. The upper story has eaves on both sides, and extensions on the triangular ends which fit down into the lower story and hold the two closely together as in Fig. 1.

FIG. 1

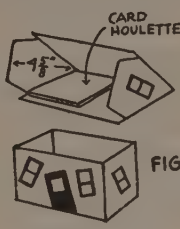


FIG. 2

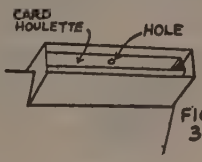


FIG. 3

Along one side of the inside of roof is a metal card holder or houlette, large enough to comfortably hold six playing cards. This is securely fastened or soldered in place. Fig. 3 shows the opening of houlette in the chimney. Note hole in top through which black silk thread is passed.

The house is painted black or a dark blue or dark green on inside. The outside is a warm gray with black window frames and white window panes. The door is black with a white window pane. The roof is green with black lines to represent shingles. The chimney is red with black and white lines to suggest mortar between the bricks.

TO PREPARE:

The three duplicate cards of the three that are to be forced—let us say the Eight of Hearts, the Six of Clubs, and the Jack of Spades—are threaded in the usual rising card manner, Fig. 4. The end of thread is passed through the hole in rear upper side of houlette and cards placed in the houlette. A pull on thread will cause the three cards to rise one at a time, Fig. 5.

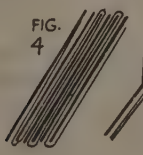


FIG. 4

FIG. 5

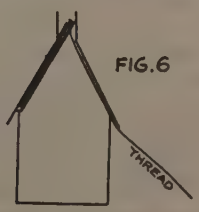


FIG. 6

The top of the house is placed on the lower part and thread allowed to pass outside under lower edge of the roof, Fig. 6. Thread can run through

staple on back of table, or pin in table cloth, and runoff stage for assistant to pull. Or thread can be controlled by performer in ways already described in this and in the previous volume.

To Perform:

The house is sitting on the table with thread set in position. Pick up deck of cards and force the Eight of Hearts, the Six of Clubs, and the Jack of Spades on three spectators, respectively. Cards are returned to deck and shuffled. The deck is then placed in full view on the table.

FIG. 7

The upper story of house is removed and the inside shown, with fingers of right hand covering lower portion of the card houlette, Fig. 7.

The lower story is picked up with the left hand and freely shown, inside and out. Lower story is placed back on table. Into this is dropped the deck of cards. The upper story is replaced on lower story.

FIG. 8

"*This is a haunted house—and as is customary with haunted houses—anything can happen! Even ghosts can come up out of the chimney, which isn't a bad idea. But let us put the spooks to work in a different manner.*"

A pull on the thread will cause the Eight of Hearts to slowly rise through the chimney, Fig. 8.

"*The Eight of Hearts! I believe that is the card you selected.*" When card has risen to greatest height, remove it and place on the table. The Six of Clubs rises. . . . "*The Six of Clubs. That was your card, was it not, Madam? Thank you.*"

Remove the Six of Clubs and place it on the Eight of Hearts on table. . . . "*I believe there was one more card selected.*" . . . You wait a moment but nothing happens. . . . "*Up! Up! Up!*"

Still nothing happens. If possible, at this time have a "crash" back stage caused by an assistant dropping a box with broken glass in it. Or a can with rocks in it could be shaken and dropped. A rotary whistle could be blown to add to the effect. Even a Halloween rattler could be used. . . . "*Sounds like the Jack of Spades. What was your card, sir? Oh, it was the Jack of Spades.*"

The Jack comes up faster than the others. Remove the Jack and place on the table. . . . "*There is no doubt about it—the house is haunted!*"

Lesson 51

CARD TRANSITION

THIS LESSON deals with card magic involving the invisible passage of cards from one place to another. Here is a type of magic that has been popular with magicians and audiences for years. A few cards may pass from a packet of cards held by one spectator, to a packet of cards held by another person; or black cards may change places with red cards; or cards from a packet held in the performer's left hand apparently travel up the sleeve one at a time and appear in his right trousers pocket. The student will be well repaid for mastering one or more of these effects.

THE FLYING CARDS

The effect which has become a classic in card conjuring through the years, is the passing, one at a time, of three or more cards invisibly from one packet of cards held by one spectator to another packet of cards held by another spectator. This effect has been known under various titles such as "The Fifteen Card Trick," "The Thirty Card Trick" because fifteen or thirty cards were used; "Precipitation of Cards," "Pocket to Pocket Cards," because packets were placed in spectators' pockets; and "Multiplication of Cards."

A simple method, and still liked by Walter Gibson, was to remove a deck of cards from the case and ask a spectator "*How many cards are there in a deck of cards—without counting the Joker?*" . . . The answer is fifty-two. The Joker is removed and laid aside. Performer states that he wants to divide the deck into two equal parts. One half of fifty-two is twenty-six. So he asks a spectator to take the deck and count twenty-six cards down upon the table, one at a time. This done the performer says, "*Since one-half of fifty-two is twenty-six, I will take this half of the deck and you just keep the other twenty-six cards.*" Each puts the cards in his pocket. Three cards are caused to invisibly leave the spectator's pocket one at a time and appear with the cards in the performer's pocket. The cards are removed, counted, and true enough, the spectator has only twenty-three cards and the performer has twenty-nine.

The method is ridiculously simple. Some time before, the performer had removed three cards from the deck and placed them in his pocket. When the deck was removed from the case and the Joker discarded the deck contained only forty-nine cards. Twenty-six cards were counted off on the table. This left the spectator twenty-three cards which he put

into his pocket. The twenty-six card packet went into the performer's pocket containing the three cards. All that he had to do was to put in the showmanship and pretend to pass the cards from pocket to pocket.

METHOD 2:

A method of stepping up the effect for modern day audiences is to use the inner right coat pocket and first show it empty. The spectator is also asked to empty his inner right coat pocket. The pockets are turned back in. Before the show, three cards were placed in the performer's upper right vest pocket unknown to the audience. When the pocket was turned out and replaced, the left hand naturally went into the pocket, the coat being held open by the right hand. Coat is allowed to close and in a moment the three cards are transferred from the vest pocket to the coat pocket. The coat covers the move, and the hand is immediately withdrawn from the coat. The trick is then performed as described.

METHOD 3:

In another early method, which was very popular with magicians, two spectators were called up on the stage and one was given thirty cards to count one at a time upon the table. The performer picked up the packet of thirty cards and in squaring them up in his hands, secretly palmed off three cards (some performers took four or five cards). At the same time the performer drew attention away from his hands by asking his two assistants to empty their inside right coat pockets so they would be empty. The twenty-seven cards were placed on the table. The audience thinks there are thirty.

The assistant, Mr. Left, cut the deck into two packets or heaps as nearly equal as possible. He was asked to choose one of the heaps and place it in his inner coat pocket (sometimes outer breast pocket was used). Mr. Right was told to pick up his packet and count the cards one at a time onto the table. Let us assume there are sixteen cards. The magician explains to the audience that if there are sixteen cards on the table and the original packet contained thirty cards, there must be fourteen cards in Mr. Left's pocket. As he says this, the right hand, with three cards palmed, was brought down on top of the cards on the table and the whole packet of cards picked up, squared and given to Mr. Right to put in his inner coat pocket. The trick was really done, and it was only necessary to issue the magical command.

TARBELL "FLYING CARDS"

For my own programs I worked out a simple, direct, and indetectable method for transferring the cards in the performance of this magic classic, and it is well worth the time and practice to master it. Instead of the usual thirty cards I use twenty-four, counting twelve cards into a packet instead of fifteen. It gives a little better timing for my routine.

EFFECT:

Twelve cards are counted into the performer's left hand by a spectator and twelve cards are counted into his right hand. Another spectator wraps the right hand packet into a handkerchief and holds it. The left hand packet is recounted to see that no mistake has been made, and given to the other spectator to hold. Someone in the audience is requested to call out a number between one and five. Let us assume that the number three is called. The performer now says he will cause three cards to pass from the twelve held by Mr. Right, into the wrapped packet held by Mr. Left. One card passes . . . another card passes. The performer counts the packet of cards and finds there are only ten. He now pretends to take a third card from the packet and to hold its "spirit" in his hand. Mr. Right then counts his cards and finds there are only nine. The performer tosses the invisible card into the packet inside the handkerchief. Three cards have now passed. Mr. Left removes the packet from the handkerchief and counts the cards. He finds that he now holds fifteen cards instead of twelve!

TO PERFORM:

"*Is there anyone here who can count to twelve?*" . . . Have two gentlemen come up from audience. You stand between them. Turn to Mr. Left and say, "*Shuffle this deck thoroughly and count twelve cards into my left hand . . . Count twelve cards into my left hand one at a time and count them aloud so that all may hear you.*"

The performer holds out his left hand, palm upward, and Mr. Left counts twelve cards out one at a time into his palm, Fig. 1. The cards should be counted, backs up. If Mr. Left does not count loud enough, you count with him. You must impress upon your audience the fact that twelve cards are in your hand . . . "*Twelve cards.*"

FIG. 1

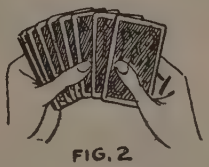


FIG. 2

FIG. 3

Hold up the packet of twelve cards and fan it out slightly, Fig. 2 . . . "*You are correct, sir—a very good mathematician.*" . . . Square up cards again. As you do so, insert the first joint of left little finger under the top three cards in the packet. Your left hand and little finger are in the same position as in doing the pass, Fig. 3 (Volume 1, Lesson 13).

Drop the left hand with packet to your side. Hold the cards so that the audience is not aware of the position of the little finger, as it separates the

top three cards. To the audience it appears that all you have done is to fan out the cards to be sure that Mr. Left was correct in his count.

FIG. 4

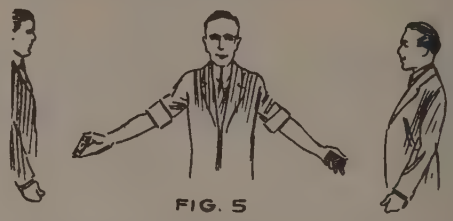


FIG. 5

"Now, Mr. Left, count twelve cards onto the palm of my right hand. Please count them one at a time, aloud, so that there will be no mistake in the number." . . . Now square up the cards and reverse them so that they face upwards. Hold them between the tips of your right fingers and thumb, Fig. 4 . . . Hold your hands far apart—the right packet with faces upwards; the left packet face down with little finger separating the top three cards, Fig. 5 . . . *"Twelve cards in each hand."*

Turn slightly to Mr. Left. As you do so, take the position shown in Fig. 6. Turn the back of your right hand towards the audience, and bring the packet of cards in each hand on a horizontal line with each other . . . *"Mr. Left, have you a handkerchief which we can use?"*

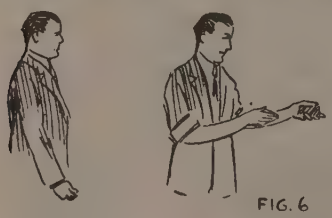


FIG. 6

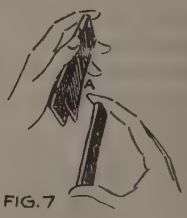


FIG. 7

THE CARD TRANSFER:

The following secret move teaches you the principle of transferring cards from one packet to another. Study it carefully and practice it until you can perform it perfectly. Your hands are in this position, Fig. 7. "A" designates the top three cards on the left packet.

As you ask for a handkerchief, quickly pass the packet in your right hand over the packet in your left hand, Fig. 8 . . . Place your right thumb against the "A" section (top three cards) of the left packet. Your left little finger separates these three cards from rest of packet so that it will not be difficult to grasp them with the right thumb. The first joints of second and third fingers of right hand bear down on the outer end of the

three cards, Fig. 9 . . . Carry these three cards away at the bottom of the right packet. Bring them up against the rest of packet, Fig. 10.

FIG. 8

This whole move is done very quickly. It must appear that you merely passed the right hand past the left as a gesture in asking for the handkerchief. You must not hesitate an instant in bringing away the three cards from the left packet. The finish leaves the right hand up in front of Mr. Left for a moment, Fig. 11 . . . You now have nine cards in the left packet and fifteen cards in the right packet.

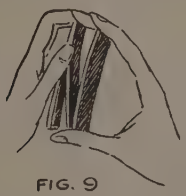


FIG. 9

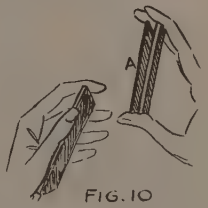


FIG. 10

"*Thank you, that one will do nicely. I will have you wrap the twelve cards I hold here in the handkerchief. Wrap them securely so that no cards can get in or out without your knowing it.*" . . . Mr. Left wraps the packet of fifteen cards in the handkerchief, Fig. 12. Of course, the audience and your aids think that the packet contains twelve cards.

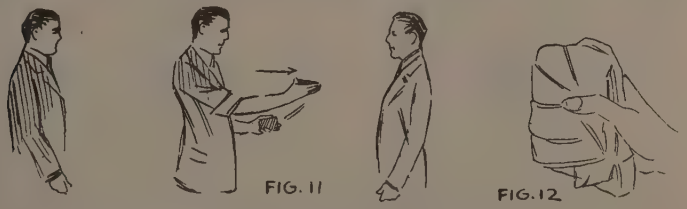


FIG. 11

FIG. 12

"*Hold them in your right hand, up about shoulder height, so that the audience can see them. Now, to make sure that Mr. Left placed twelve cards in my left hand, I will count them again.*" . . . Your next move is to prove that the nine cards which you hold are twelve.

THE FALSE COUNT:

Hold the nine cards, faces toward you, in your left hand, with thumb on top of cards, Fig. 13. With your thumb, push the first card over to the right, grasp it with your right hand and remove it from the packet. As you do this, count aloud, Fig. 14 . . . "*One.*"

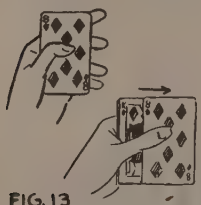


FIG. 13

FIG. 14

FIG. 15

Now with your left thumb, push the second card over to the right a little. Bring the card in the right hand up behind the packet in the left hand and place your right thumb on top of the second card, Fig. 15.

You apparently take this card, but here is where you perform the false count. Move your right thumb toward the right to make the sound of drawing the card from the pack. The second card extends slightly over the edge of the pack. By pushing down on the card at the edge with your right thumb, and then releasing it, you get the snapping sound of removing a card from the pack. After your right thumb snaps the card, your left thumb draws the second card back onto the pack. Your right hand moves to the right several inches with the one card in it just as though you had really taken off another card from the pack, Fig. 16 . . . "*Two.*"

The audience has heard the drawing of the card and the snap, and naturally they think that you have pulled TWO cards from the packet and now have them in your right hand. You count—"two"—to help the illusion.

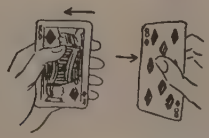


FIG. 16

FIG. 17

Count the third card actually into right hand on top of the one card there, making the snapping sound as you bring the card away from the packet . . . "*Three.*" . . . False count the next . . . "*Four.*" . . . Count the next card fairly . . . "*Five.*" . . . False count next card . . . "*Six.*"

You have in reality now three cards in the right hand and six in the left packet. These are now counted fairly . . . "*Seven—eight—nine—ten—eleven—twelve.*" . . . Count the cards fairly fast. Be sure to keep the timing and rhythm in straight and false counting exactly the same.

"*Mr. Right, I shall ask you to hold these cards. Take them with your right hand and hold them up on your right lapel.*" . . . Give the packet to Mr. Right and then place his right hand with the cards on his right lapel at the buttonhole, Fig. 17. The reason for doing this, is to place the cards out of Mr. Right's line of vision. This keeps him from counting the cards. Occasionally you find an assistant who works against you and is contrary. Placing the cards in this position will forestall any such difficulty.

Pick out an intelligent looking person in audience and ask the party to call out any number between one and five. In the majority of cases the person will say three. It is a psychological fact that this number will be called in most cases when you ask for a number between one and five. We will carry on the routine now just as though the spectator had called three. Later on I will tell you the method of procedure if the numbers one—two—four—or five are called instead of three.

"*The lady says 'Three.' That was your own free choice, was it not? You could have selected one, two, four or five. But she says 'Three.' Then three it shall be . . . I am going to remove one card from this deck*" . . . With your right hand reach over and pretend to remove a card from the packet held by Mr. Right. Hold up your right hand as though you had a card in it . . . "*but, as this is the spirit of a card, some of you may have difficulty in seeing it . . . Mr. Left, push the card through the handkerchief with the other cards.*"

Pretend to take another card from Mr. Right's packet. Hold up your hand as though you held a card . . . "*Now I have a second card . . . Oh! Oh! . . . I've dropped it*" . . . Pick up invisible card and hand it to Mr. Left.

"*Did you see it pass? Suppose we actually see whether the cards are passing over to the gentleman . . . Mr. Right, will you please give me your cards? . . . I will show you that I have really taken two cards from this packet. Two from twelve is ten, is it not? . . .* False count the nine cards in the packet. Do your false count on the second one to make the nine cards count as ten. Count each card aloud and distinctly, to convince the audience that you hold ten cards in your hands.

"*The two have gone. But you said you wanted three to go . . . I will now take another card from the pack.*" . . . Pretend to take another card with your right hand and hold up the hand as though it held a card . . . "*Mr. Right, will you please count the cards to ascertain whether or not I am holding a card? . . . Count them into my left hand, one at a time. . . That's right . . . One—two—three—four—five—six—seven—eight—nine—*" . . . You now look at the invisible card in your right hand, and you loudly say, "*And this makes ten.*"

"And, Mr. Left, you can take this third card and place it with the fourteen you now hold in your handkerchief." . . . He goes through the motions of putting the card through the handkerchief . . . *"Now you have how many? . . . Fifteen? . . . Unwrap the handkerchief and count the cards one at a time into my left hand."*

Mr. Left counts the fifteen cards into your left hand and you count with him, especially accenting thirteen, fourteen, fifteen.

Bring the packet of nine cards from the right hand over on top of those in the left hand but keep them separated by the left little finger . . . Thank the gentlemen for helping you. Just as Mr. Left starts to turn and go, place your right hand over the cards and palm the nine cards. Then grasp his right lapel with your left hand and open his coat . . . *"Pardon me, sir, before you go"* . . . Reach up under his coat to a point under and a little behind his right shoulder. Fan the cards out from the right palm and bring them out so that the audience can see them . . . *"Before you go I'll take those few cards of mine which you have up under your coat."*

This last move is a good comedy touch. This you will find to be a good finish. The back of your right hand is towards the audience, and they do not suspect that you have cards in your hand.

WHAT TO DO WHEN NUMBERS 1, 2, 4 OR 5 ARE CHOSEN:

According to a law of psychology when a person is asked to call a number between one and five, he will call three in most cases. In performing this effect you transfer three cards from one packet to the other, thus making fifteen cards in one packet and nine in the other. You are counting on the working of this psychological law to make the spectator call the number three. You must, however, be prepared for emergencies—for the times when spectators will call numbers other than three.

If the spectator calls number one, or number five, you say, *"I want any number between one and five."* . . . The spectator then thinks that you want number two, three or four, and will choose another number.

If number two is called, you must change your patter to suit this number instead of three. You played up and emphasized the fact when number three was chosen, but with number two, do not do this . . . Do not let your audience know that two is not the number you wanted. They must think that any number chosen is all right.

Perform the trick to the point where two cards have passed. Prove this by false counting the nine cards to be ten. Then continue in this way: *"I have caused the two cards which were chosen to pass. Now would you like to have me explain to you how the cards pass over? All right, this is the way it is done."* . . . From this point you may complete your experiment with the third card, supposedly explaining the effect by passing a third card.

If number four is chosen, start out this way: "*How would you like to see the cards pass—visibly or invisibly?*" . . . Most people would like to see them go visibly. They want to see how it's done and perhaps expect the cards to fly through the air.

"*Visibly? Then visibly you shall see them go. Mr. Right, will you please give me one card? . . . You are certain that this is just one card? Fine. Now I will carry it visibly over to Mr. Left and have him place it with the other cards in the handkerchief. Take the card, sir?*" . . . *That's right . . . into the handkerchief . . .* "*One card has passed. How many did you say you wanted to pass, sir? Four? All right, we will pass another one visibly.*"

At this point a snicker runs through the audience for they think you are just being funny . . . "*What's that? It is no trick to do it visibly? Well, maybe it isn't, but you said you wanted the cards to go visibly, so visibly they are going. You can all see them, can you not? What's that? You would rather see them travel invisibly? Then we'll have them go invisibly.*" . . . One card has been passed to the packet in the handkerchief so that you now have eight in the packet held by Mr. Right. You may now complete the mystery, pretending to pass three more cards. You must change your patter, of course, to conform to the situation.

THE PASSING OF THREE SELECTED CARDS

This is similar to the method just described except that three cards freely selected by the audience in one packet are invisibly transferred to the second packet. This is a routine requiring no advance preparation.

To Perform:

The assistant from the audience is given a deck of cards and asked to count twelve cards onto the palm of your left hand, one at a time. Have a spectator in the audience freely select a card from this packet of twelve and remember it. Continue this with two other people. If desired, the packet of cards can be handed to each person to make his selection. In collecting the cards, spread the packet and have the first card go in about the center. Keeping the little finger of your left hand above the card in readiness for a pass, square the packet. Spread the cards again, separating the deck where the little finger is, and have the second card placed on top of the first. Again square the cards with your little finger secretly on top of the two selected cards. Have the third card placed in the packet on top of the other two selected cards. Secretly make the pass, bringing the three selected cards to the top of the packet. Spread the cards a bit, get your left little finger under the three top cards, and square the cards.

You are now ready with this packet held in the left hand, to have Mr. Left count twelve cards onto the palm of the right hand. At the psychological moment the three selected cards are transferred to the bottom of the right hand packet. Give the left hand packet to Mr. Left,

first asking him to place the other cards he is holding, on the table. Cut the packet you are holding in right hand, so that the selected cards are brought to the center. Wrap these cards in a handkerchief and let Mr. Right hold same. (See the preceding trick for The Card Transfer.)

Proceed with passing of the three cards one at a time. You can ask each spectator the name of his card before you pretend to invisibly carry it from the left hand packet to the one on the right.

Finally show that Mr. Left has only nine cards, and separate the cards one at a time to show that the selected cards have really gone. Have Mr. Right open the handkerchief, remove the cards and count them onto your right hand palm to show there are fifteen. Fan the cards and ask each spectator to name his card. Remove each one and show that the three selected cards have really travelled to this packet. I have performed this method many times and know it is very effective.

FLYING CARDS AND ENVELOPES

Here is an interesting variation of card transition that has become more or less of a classic. The method of working is rather simple but the effect on the audience is very puzzling. Time and care should be used to master its presentation.

EFFECT:

From a deck of cards, a spectator counts twelve cards onto the table. These twelve cards are placed into an empty envelope, the envelope sealed and given to a spectator, Mr. Right, to hold. Another spectator, Mr. Left, counts twelve more cards out onto the table. He picks these up and, going into the audience, has each of three people select a card and replace them in the packet, which in turn is shuffled. These twelve cards are placed in another envelope which Mr. Left holds. Upon command of the performer the selected cards pass one at a time from the envelope at the left to the envelope at the right. Upon opening the left envelope only nine cards are found and the selectors in the audience admit their cards have vanished. From the envelope on the right, fifteen cards are removed, three of which are the selected ones.

PARAPHERNALIA:

1—A stack of white envelopes. Would suggest about ten envelopes of regular size, $3\frac{5}{8}'' \times 6\frac{1}{2}''$.

2—A special envelope, A, made by cutting off the flap, Fig. 1.

3—A deck of cards.

4—Twelve extra cards with same back design as the deck. Have them well mixed with all four suits including three court cards so as to give a natural appearance of just being part of a deck.

5—A pencil.

To Prepare:

From the deck of cards remove the twelve duplicate cards to match the twelve extra cards. Remove twelve more cards from the deck and place aside. On top of the deck place the first twelve duplicate cards, back up, and on these place the twelve extra cards. Thus there are fifty-two cards in the deck. The cards can be fanned and the deck shown as a normal deck since no one will notice that there is a set of twelve cards with duplicates.

Remove nine cards from the twelve cast aside and place in one of the envelopes which we will call B. The cards should be backs up.

Place envelope B on top of the stack of envelopes, flap side upwards. Open the flap and place the special flapless envelope A on top of B, Fig. 2. To the casual observer A and B look like just one envelope. The flap of B appears to be the flap of A.

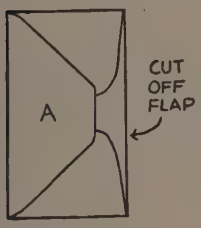


FIG. 1

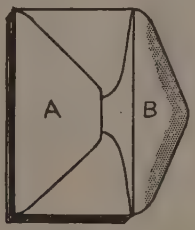


FIG. 2

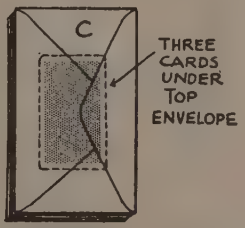


FIG. 3

Place the three cards remaining on the table, on top of A, with backs of cards upwards. On these cards place an envelope, flap side up, which we will call envelope C, Fig. 3. The stack of prepared envelopes is on the table, flap sides upwards, and beside them is the prepared deck of cards.

To Perform:

Have two spectators come up to assist you. Place one at your right and the other at your left. A small table is in front of you. Pick up the deck of cards and casually fan them with the faces towards the audience. Give the deck to Mr. Left . . . "*Can you count to twelve, sir? You can. Count off twelve cards back up from the top of the deck into a pile upon the table. Count the cards one at a time out loud so everyone can hear you and so we can be certain you have counted twelve cards.*"

Pick up the stack of envelopes and hold in your left hand, thumb on top. As Mr. Left counts the cards in a pile onto the table, count with him if necessary in order to accent the fact that twelve cards are on the table. The backs of the cards are up. While the cards are being counted you get your left fingers under the top envelope C and under the three cards.

"*You are to be congratulated, sir, on being able to count twelve cards.*" . . . Pick up envelope C with the three cards secreted beneath it, and toss down upon the pile of cards on the table, Fig. 4. Handled in a nonchalant manner, you have indetectably added three cards to the twelve on the table, making a total of fifteen.

Turn to Mr. Right as you do this . . . "*Examine this envelope, see that it is empty and place the cards into the envelope. I do not want to even touch the cards myself.*" . . . "*Seal the envelope and place it in the upper left breast pocket of your coat.*" . . . Remove the pencil from your pocket with your right hand . . . "*But first write your initials plainly on the envelope.*" . . . When the envelope is sealed, initialed and placed in the pocket, be sure that part of the envelope protrudes from his pocket in full view.

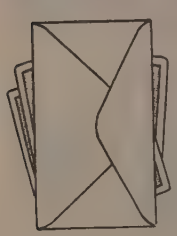


FIG. 4

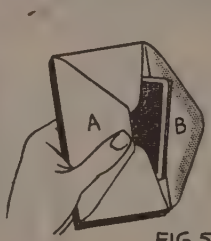


FIG. 5

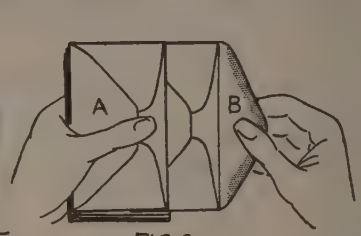


FIG. 6

"*Mr. Left, count down twelve more cards one at a time onto the table. Count aloud.*" . . . Twelve cards are counted upon the table. These are duplicates of the first twelve counted, but no one knows this. These cards are also backs up . . . "*Twelve cards. You'll be an expert counter after a while. Take these twelve cards, go into the audience and have three people each take a card . . . Give them free choice*" . . . "*Be sure and remember your cards. Now place them back in the packet again. Then give the cards to someone to thoroughly shuffle.*"

When this is done have the assistant bring the cards back to you. Place them into envelope A, backs up, Fig. 5. Push them well into the envelope. Grasp the flap of envelope B with the right hand; while the left thumb holds envelope A back and in place on the stack, the right hand pulls out envelope B, Fig. 6. Pull it clear of the others and give it to Mr. Left . . . "*Seal up the envelope and initial it, please.*"

When you remove envelope B, the flap side of the envelopes are towards you, and the audience does not see that A is held back. They are only aware of twelve cards being placed in an envelope and the envelope being given to Mr. Left. Place the stack of envelopes aside, A downward, out of sight. This is a clever method for exchanging twelve cards for nine others, in a simple straightforward manner.

"Place the envelope with cards into your upper left breast pocket, and please let it protrude so it may be in view at all times.

"Let us review what has been done. Mr. Left here counted twelve cards onto the table which Mr. Right placed into an empty envelope, sealed the envelope, placed his initials on it, and placed it in full view in his pocket. Twelve more cards were counted one at a time onto the table and three cards freely selected by members of the audience, remembered, and the cards shuffled into the packet. The twelve cards were placed into another envelope, the envelope initialed and placed into Mr. Left's pocket. Remember these two gentlemen do the work and I just take it easy."

"But now, to do the seemingly impossible. Strange stories have come out of the Orient of people who project themselves to distant places in an invisible manner. Perhaps we can apply a similar principle to cards. Mysterious stories, too, have been told of the magician's power to read minds. Let us combine the two in an interesting mystery."

To one of those in the audience who selected a card: . . . *"Please think of the card you selected . . . I have it . . ."* Reach over to assistant at the left, pretend to invisibly remove a card and hold it between your right thumb and fingers . . . *"Is this your card? It is. Thank you. Now I shall carry it over to the gentleman on the other side and place it with those in the envelope. One and twelve are how many? Thirteen. Now you have thirteen cards in the envelope. The gentleman on the other side only has eleven."*

To another person who selected a card: *"Concentrate on your card, sir. I shall invisibly extract it from the envelope."* . . . Touch your right fingers to the envelope and pretend to carry away a card in your fingers . . . *"You will recognize your card, sir."*

Mr. Right, just take the card and place it with the others. You now have fourteen cards. Now for the third card. Let the third person think of the card he selected . . . Mr. Left, please remove the gentleman's card from your envelope and give it to me." . . . Spectator goes through the motions of removing the card and giving it to you. You pretend to look at the invisible card . . . *"Wrong card. Put it back and try again."*

Spectator goes through the motions and pretends to put the card back, take out another and give it to you . . . *"That's better. Sir, you are quite a mind reader."* . . . You give the invisible card to Mr. Right and have him place it in the envelope.

"Thus the three cards selected in the audience have been transferred from the envelope on the left to the one on the right. But the hardest part of the mystery is to cause the three cards invisibly to leave the envelope on the right and go back to the one on my left." . . . This gets a bit of a laugh as though the passing of the cards were only hokum . . . *"But not at these prices."*

"Mr. Left, remove the envelope from your pocket. Note your initials are still there. Tear open the envelope, remove all the cards and count them one at a time onto the table . . . nine . . . Three from twelve leaves nine!"

Pick up the cards and begin passing them, faces towards the audience, one at a time from the right to the left hand. Pass all the cards from hand to hand, slowly . . . *"Are any of the cards you three people selected amongst these? . . . They are not there.*

"Mr. Right, remove the envelope from your pocket, check up on your initials, tear it open, and removing all the cards, count them one at a time onto the table . . . fifteen . . . Fifteen cards. Three more than the original twelve. And now to prove to the audience that the three selected cards have magically passed over, I want the person who selected the first card to call it out."

Regardless of what card he selected from the twelve given to him, duplicates of all twelve are on the table. Pick up the cards from table, remove the one named and show it to the audience. Likewise with the others . . . *"The three selected cards have truly travelled across."* . . . To the two assistants, *"Gentlemen, you are to be congratulated."*

WILDER'S FLYING CARDS

This routine is similar to the "Flying Cards and Envelopes" just described except that Harry Wilder uses no specially prepared flapless envelope. He switches two regular envelopes in an easy natural way.

FIG. 1

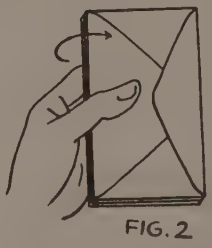


FIG. 2

He uses a stack of, say, ten envelopes—five with flap side facing one way and five with the flap side facing the other way. When the cards are held in the left hand, Fig. 1, the flaps on the top envelopes face towards the audience. The flaps on the bottom envelopes face away from the audience. But when the left thumb turns the stack over so that the bottom envelopes come to the top, their flaps now also face towards the audience, Fig. 2.

To Prepare:

Nine cards are placed in the bottom envelope. Three cards are under the top envelope. The deck is set up as already described in "Flying Cards and Envelopes."

To Perform:

Go through the routine of having Mr. Left count twelve cards onto the table, backs up, in a pile. Toss the top envelope with three hidden cards underneath it, onto the pile. Mr. Right is told to pick up the envelope, examine it and to place the twelve cards in it (really fifteen); then to seal the envelope and put it in his outer left breast pocket.

Place your right hand on his left shoulder and tell him to step forward a bit. Your left hand holds the envelopes, Fig. 3. This is a natural move but is done to simulate a necessary move to be done later.

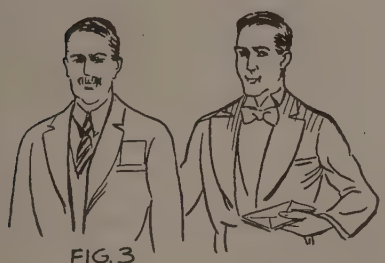


FIG. 3

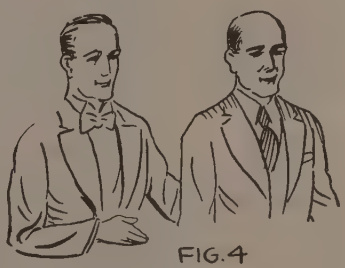


FIG. 4

Mr. Left again counts twelve cards onto the table. Three cards are freely selected by three members of the audience, one each, returned to the packet, shuffled and cards given to you. You place the twelve cards in the top envelope and close the flap.

"*Mr. Left, would you also please step a bit forward?*" . . . As you say this, your left hand, with envelopes, touches Mr. Left's right shoulder while your right hand points forward, Fig. 4. Under cover of his body you reverse the envelopes in your left hand which brings the one with the twelve cards to the bottom and the one with the nine cards to the top.

Your left hand again comes into view of the audience rather quickly. The whole movement of urging the assistant forward with the left hand is natural, he being on your left side. It is but the work of a moment.

Remove the top envelope with the nine cards inside, give it to Mr. Left and tell him to seal the envelope and place in his left outside breast pocket. Place the stack of envelopes aside and complete the routine as already described in the previous effect.

HEN FETSCH'S SURPASSO

There is an interesting angle on this version of the "Flying Cards" that was worked out by Hen Fetsch and has proven a favorite with him. Any pack of cards and some borrowed envelopes are all you need.

EFFECT:

With a person standing at your left, and another at your right, a deck of cards is produced and given to Mr. Right. He shuffles and counts ten cards onto your right hand. They are sealed in an envelope by Mr. Right and his initials put on the outside. Mr. Left next shuffles the cards and counts ten of them face down onto your left hand, the rest being laid aside.

Mr. Left takes his cards into the audience and has two selected and marked. They are returned to the packet which is shuffled once more. These are sealed in the second envelope and Mr. Left initials it.

Each assistant now holds his own envelope and the spectators name their chosen cards. The marked cards invisibly pass. Mr. Left opens up his envelope to find only eight, a checkup showing the named cards gone. Mr. Right opens his envelope to find twelve inside, and from them takes the two marked pasteboards which are given out for identification.

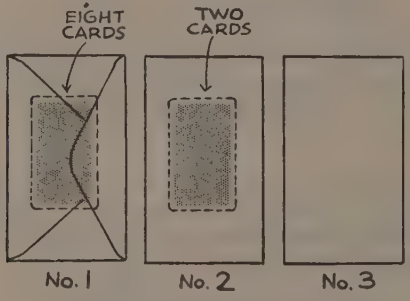


FIG. 1

TO PREPARE:

In the No. 1 envelope place any eight cards from any deck and seal. On the outside mark the initials which you have ascertained in advance, as those of a man whom you will later on invite up to assist you as Mr. Left—he is ignorant of these subtle plans, of course. In the No. 2 envelope place any other two cards from the same deck. No. 3 envelope is empty. Nos. 2 and 3 are unsealed. All three envelopes are put inside your inside coat pocket with No. 2, flap innermost, next to your body, followed by No. 1, flap outward, and then No. 3 on the outside. A pencil in your breast pocket, and the balance of the deck in your lower right vest pocket completes the quick and easy setup, Fig. 1.

Two people from the audience are asked to come up and assist you. One is placed at your right side and the other at your left. Give the deck of cards to Mr. Right. He shuffles and deals ten cards face down onto your right hand. Then you take the deck with your left hand and give it to Mr. Left. Your left hand then removes envelope No. 3, which is empty, from your pocket. It is given, along with the counted ten cards, to Mr. Right, who places the cards inside and seals the envelope.

During this procedure your right hand gets the pencil. Take the sealed envelope No. 3 with your left hand, flap uppermost and ask Mr. Right his first and last initials. Write them on the flap, and have them verified by him.

Next have the deck shuffled by Mr. Left. During the shuffling replace the pencil in your breast pocket and transfer the sealed envelope to your right hand. Ten cards are counted onto your left hand. With the cards still in your left hand remove the pencil again with your right hand and give the cards and the pencil to Mr. Left . . . "*Take these ten cards and go down into the audience. Have two people select one card each. Let each have free choice—any card he or she wants.*" . . . When this is done continue: "*I want you to mark each card, any kind of marks you wish, then return the cards to the packet and mix the ten cards well.*"

Before Mr. Left goes into the audience take from him the balance of the deck and place it in your left coat pocket with your left hand. Upon his return to your left side take the pencil back with your left hand and ask him to give the ten cards an additional shuffle. As you talk, and while he shuffles, replace the pencil in your pocket with your left hand. Transfer envelope No. 3 from the right to the left hand. The left hand now goes inside your inside coat pocket, leaves behind the sealed No. 3 envelope, and removes the other two envelopes, No. 1 and No. 2. In appearance, if anyone notices at all, you've merely removed another envelope.

The top envelope, No. 2, flap uppermost, contains the two extra cards. The bottom sealed envelope No. 1, flap down, contains eight cards and has on it the initials of Mr. Left, which you wrote in advance. The assistants can not see these initials.

Please do not hurry this exchange. It is not necessary, and on trial you will see why. Just make your movements natural, slow and deliberate. Take the ten cards from Mr. Left with your right hand and place them in envelope No. 2 containing the two cards. The right hand then gives this envelope to Mr. Left for sealing. Here it is well to remind you that no one can later on look back and suspicion that two cards were added, as this "left" envelope will have only eight cards at the finish of the effect.

The right hand takes the sealed envelope from Mr. Left and places it on top of the envelope in his left hand, flap uppermost. You ask Mr. Left for his initials. You remove the pencil with your right hand, thank

him, and secretly put down the initials of Mr. Right instead. Replace the pencil in your pocket and go into your build-up. Pass the envelopes from hand to hand as you speak to, or mention, each assistant. Let each one then have his own (?) envelope. Naturally, the initials on the envelopes determine to whom they are given, thus effecting a clever switch.

Now you can conclude the effect in a showmanlike manner, as all that remains is to cause the two selected marked cards mysteriously to leave the envelope held by Mr. Left and appear in the envelope held by Mr. Right. When Mr. Left tears open his envelope, only eight cards remain. They are shown one at a time—the two marked cards have disappeared!

Mr. Right tears open his envelope and twelve cards are counted by him, one at a time onto your open right hand. Remove the two marked cards and show that they have really travelled across invisibly.

NOTE: Should you borrow envelopes, take a bunch and say you "need a couple," but secretly you take three, and return the balance. This is an effect that must be tried, not just read and forgotten. The fact that the same marked cards are revealed at the end is very puzzling, and the trick rates as a real brain teaser.

SHIPS THAT PASS IN THE NIGHT

This gem is contributed by Dr. Raymond L. Beebe who has developed a routine and method requiring no sleight of hand or misdirection, and its cleverness and simplicity conform to the many subtle effects devised by this well-known devotee of the mystic art. His timely patter adds much to the effect.

EFFECT:

From a red backed pack, ten cards are counted off onto a spectator's left palm; and from a blue pack, ten cards are counted off onto his right hand. Without further ado, three cards are caused to magically pass from one hand to the other, and a recount proves it—seven cards are left in one hand, and thirteen are found in the other hand, three of them being of the opposite color.

PARAPHERNALIA:

1—Two packs of cards, one red backed, one blue backed.

2—A bottle of good roughing fluid.

TO PREPARE:

The red backed pack: Count off ten cards. Apply roughing fluid to the entire face of three cards; and to the entire backs of three others. When dry, place a rough-face card on the back of a rough-back card, then a plain card; another rough-face on a rough-back; a plain card; and the

final rough treated pair; then the two remaining plain cards go, one each at top and bottom of this packet.

Fan or spread this packet and it appears to consist of only seven cards, due to the roughing treatment which causes three pairs to adhere. Now reverse all ten of these cards by counting them off singly, face down, and drop the packet in this reversed condition on top of the red pack.

The blue backed pack: Count off ten cards. Apply roughing fluid to the faces of three of them. Then take three other plain red backed cards from the red pack, and apply roughing to their backs. Assemble these three prepared pairs, each a blue on a red. With the packet of seven blue cards face down, place these treated pairs at positions 3, 5 and 7 from the top. A tiny pencil dot at the corners of the bottom card of this group secretly aids you in identifying the last card of this group of (apparently) ten blue backed cards when you later remove them from the pack. With these cards set up as just described, place this packet of thirteen cards face down on top of the blue pack which then goes into its case.

To Perform:

You produce the two packs in their cases and remove the red pack from its case, as you get a spectator to come up and assist you . . . "*We have a Lend-Lease problem to solve this evening . . . I presume you can count up to ten—not ten millions, just plain ten—with the politicians counting only in the billions, one is apt to forget the old simple arithmetic.*"

With the red backed pack in hand, faces towards audience, you are idly overhand shuffling the pack, but you only mix the bottom cards, never disturbing the stack of ten on top. A riffle shuffle will accomplish the same purpose. Remember that the top ten cards have no roughened surfaces in contact as now arranged in the pack. In this position these ten cards count off exactly as would any unprepared cards, hence you count them off slowly and deliberately, one at a time onto the volunteer assistant's left hand, face down. Show each card front and back as you place it so that the red back of each card is impressed on the minds of the spectators.

"*Now, sir, these ten red cards represent ten newly painted ships which our Government has allotted for Lend-Lease to one of our Allies . . . are you satisfied that you have ten of them? . . . you are sure, thank you.*" . . . Should some sharp assistant wish to recount them, let him do so, as this is the pay-off when he finds ten cards as per your count. In this case, remark that you will also count them for the benefit of the audience, and you direct the counting action to them, as you thus get the cards reversed and back into the necessary relationship—with the roughened surfaces in contact.

The actual fair count of the ten red backed cards will put the assistant at ease, and will remove suspicion in connection with the counting of the blue cards, which pack you now take in hand and fan the entire pack, face

down so the blue backs are plainly visible in a wide fan. With the pack still fanned out somewhat, the blue backs fully visible, your left thumb pushes over the top ten (really 13), as you count aloud and leave the packet well spread as your right hand lifts them off the pack. The pencil dot makes it easy to cut off at the right number. Show them front and back as you patter.

"*I shall also use ten of these blue cards, and shall recount them to make sure there is no mistake . . . hold out your right hand, please . . . careful, sir! hold those red cards a little farther away . . . no mixups here . . . all right, here's one . . . two . . . a total of ten blue cards.*" . . . Your right hand holds the well spread fan with backs towards the spectators as you do this counting, taking the bottom card off with the left hand, for one, and showing it front and back as you place it face down on the assistant's right palm. Continue counting from the bottom, occasionally lifting the fanned group up to show the faces of the cards. Counted in the same tempo as were the red cards, and showing front and back of each card, it appears fair in every respect and no one ever questions this count of the blue cards.

"*It is clear to all that the gentleman has ten red backed cards in his left hand, and ten blue backed ones in his right hand . . . please hold your hands extended far apart, and note that I do not touch the cards for a moment during the demonstration . . . the blue cards represent the blue waters in the port of one of our Allies, and the object is to get the Lend-Lease ships across the ocean without danger from submarine attacks. I shall use some magic camouflage on one of the red 'ships' and make it invisible . . . I simply wave my hand like this and the first red ship can not be seen as it crosses the ocean over to the other side . . . you didn't see it go, did you? No . . . well, that's as it should be . . . now another red ship . . . I make it also invisible . . . and across it goes . . . thus . . . they want three red ships over there at once . . . so this third one . . . invisibly makes the crossing and arrives safely in the blue waters of the Allied haven.*"

As you go through the motions with your hands of directing the "passage" of the ships, you can mention a submarine sighted "off port" and zig-zag your hands to simulate dodging, etc.

"*How many red cards did you have originally? . . . Ten . . . that's right . . . and you see I have none . . . give me the red packet.*" . . . Take the red packet in your right hand, and with your left thumb, push the cards out into a fan to appear as seven. Then turn them face down and point with the left index finger to each card as you count them, still held in a fan. Then withdraw and count the cards one at a time from the bottom of packet as you had previously counted the blue cards . . . "*There are now but seven red ships on this side.*" . . . You show front and back of each of the seven cards as you draw them off, and finally you drop them on the red pack.

"*Now, let me have the blue cards and we shall see whether the red ships got into their respective berths.*" . . . Take the packet in your left hand and

hold them so the backs are plainly visible to the spectators as you slowly count off the cards one at a time from the top into your right hand.

"One, two, three, four . . . ah! . . . a red one . . . five, six, seven, another red ship . . . eight, nine, ten, still another red one, eleven, twelve, and thirteen . . . a total of thirteen—ten blue cards and three red ones—the red ships that successfully evaded the submarine nests and safely reached our Allies! . . . Magic certainly plays an important part in this war, and I shall be glad to use my powers whenever called upon."

Be sure to emphasize the red cards as they appear among the blue ones in the counting. Sometimes it is very convincing to let the assistant count the blue packet, as the pairs will separate easily with the inexperienced pressure which he will apply. It is important to remember that you first count the ten *red backed* cards off the *top* in the *normal* manner; the ten (supposedly) *blue backed* cards from the *face or bottom* of a spread out fan; the next count is of the seven *red cards* from the *bottom* of a spread fan; the final count of *blue* (and red) is off the *top* in the normal manner.

NOTE: If performed before a large group, a red silk might be tied around the left arm which hand holds the red cards; and likewise a blue silk on the right arm. thus keeping the respective positions easily identified. Or, as the miracle seems almost too great, cover the assistant's left hand and red packet with a red silk; and a blue one over the blue packet. These coverings will give the audience something on which to speculate, and help divert solutions away from the cards themselves.

RED AND BLACK TRANSPOSITION

With the introduction of roughing fluid as a magic accessory for causing two cards to adhere together and yet be separated easily, I worked out an interesting method of accomplishing a pretty effect in which ten red cards mysteriously change places with ten black ones. Needless to say the older methods were either performed with sleight of hand or double-faced cards. With this new method the effect could hardly be better if the cards actually did change places.

EFFECT:

Two empty goblets are placed about a foot apart on the table. Ten black cards are shown one at a time, front and back and placed into one of the goblets. The front black card, say the Nine of Spades, is placed at the foot of the glass. facing the audience, to be used as a marker. Ten red cards are shown one at a time, front and back, and placed into the other goblet. The front card, say the Ten of Hearts, is placed, facing the audience, at the foot of this glass. Now for the mystery. The performer reverses the positions of the Nine of Spades and the Ten of Hearts, placing the black Nine in front of the glass containing the red cards; the red Ten in turn is placed in front of the glass containing the black cards. But when

the supposed black cards are removed and freely shown they are found to be red cards, and the supposed red cards in the other glass are found to be black. Each has followed the leader.

PARAPHERNALIA:

1—Nine black playing cards—would suggest the spot cards because of visibility, with clubs and spades mixed.

2—Nine duplicate black cards.

3—A Nine of Spades.

4—Nine red playing cards—hearts and diamonds mixed.

5—Nine duplicate red cards.

6—A Ten of Hearts.

7—Two glass goblets large enough to hold playing cards. The goblet used for rising cards is ideal.

TO PREPARE:

Have your magic dealer make short cards of one set each of nine black cards and nine of the red ones. He has a special cutter for cutting a bit from the end of the cards and another instrument to round the corners. In emergency a sharp knife and scissors can make short cards. The cards should be shortened about a sixteenth of an inch.

Have the dealer treat the faces of all the short cards with roughing fluid. When dry this makes the surface of the cards slightly adhesive when two roughened surfaces are put together. Roughen the backs of the nine regular black cards and the nine regular red ones.

On the face of a short black card place a regular red card, Fig. 1. Square up the two cards. Thus two roughened surfaces are together. Do this with the remaining eight short black cards and the eight regular red cards. Place Nine of Spades on the face of uppermost red card, Fig. 2.

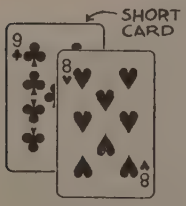


FIG. 1

FIG. 2

Place a regular black card on the face of a short red one, Fig. 3. Continue this with the other eight regular black cards and the eight short

red ones. Then place the Ten of Hearts on the face of the uppermost card, Fig. 4.

Pick up the first group of what appears to be nine red cards and one black one. You can fan them or spread them apart from left to right without exposing the nine hidden black cards. The cards can be freely shown front and back.

FIG. 3

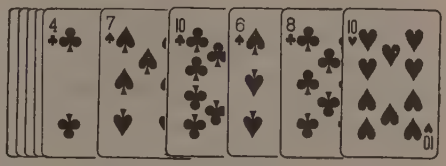


FIG. 4

Square up the first packet of cards and strike the bottom edges on the table. Hold the packet, faces towards the audience, in the left hand with the thumb on the inner side and the fingers on the outer. Bring the right thumb on the top edge of the packet, the first finger at the center of the Nine of Spades, and the remaining three fingers at the bottom edge of the packet. Riffle the cards with the tip of right thumb, from back to front and the cards will appear to be all black, Fig. 5.

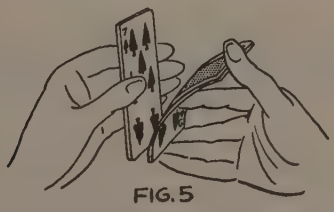


FIG. 5

Similarly with the other packet. The nine pairs and one red card become ten red ones when riffled. This is the principle upon which the mystery depends.

TO PERFORM:

Place the two glasses about a foot apart on the table. Pick up the packet of "red" cards with the black Nine of Spades facing the audience. Hold in your left hand and riffle them with right thumb from back to front to show that it is a packet of black cards. Separate the cards far enough as you riffle, and lower the right hand far enough to expose to the audience the black cards showing in the left hand. Also turn the packet in the right hand each time so the audience can see the backs of the cards . . . "*Ten*

black cards!" . . . Place them in the glass at the left so that the Nine of Spades faces the audience, Fig. 6.

Pick up the other packet and, riffling the cards, show them to be all red cards. Place in the glass at the right so that the Ten of Hearts faces outward, Fig. 7 . . . "*Ten red cards!*"

FIG 6

FIG 7

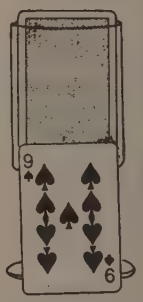


FIG.8

Reverse the glass at the left so that the backs of the cards are towards the audience. Remove the Nine of Spades and place at the foot of the glass in front and let it lean up against the glass, Fig. 8 . . . "*This Nine of Spades, being a black card, will act as a marker for the other nine black cards in the glass.*"

In a similar manner reverse the glass at the right so that the backs of cards face the audience. Remove the Ten of Hearts and place at the foot of the glass, similar to Fig. 8 . . . "*This Ten of Hearts, being a red card, will act as a marker for the nine red cards in this glass.*"

Up to now each movement seems natural and fair . . . "*Now for an odd mystery. Why is it, that when I change the position of these two markers*" . . . Pick up the Nine and the Ten and transpose them. Now the Ten is in front of the left glass and the Nine is in front of the right glass. Pick up the packet from the left glass . . . "*Instead of having the black cards in this glass I now have the nine red ones to match the red Ten of Hearts?*"

Spread the cards (pairs) out in a wide fan and show both sides so there is no doubt but what there are nine red cards. Fan and spread with care so as not to expose the black cards hidden behind the red ones. Replace the cards in the glass, faces towards audience.

"*And over in this glass*" . . . Remove the packet of cards from the glass at the right, spread them (pairs) out and show both sides . . . "*we have the nine black cards to match the black Nine of Spades* . . . Place the packet back into the glass at the right with faces towards the audience . . . "*It's amazing how even cards will follow their leaders!*"

THE CARDS UP THE SLEEVE

Another card classic. There are many methods and routines used in performing this effect. Each performer uses a variation of the experiment which best suits his individuality. After you have mastered the trick as taught here, you may start blending in other principles or varying parts of the effect to develop a routine which you like best. This effect is a good one to use after "The Flying Cards."

EFFECT:

The performer counts twelve cards from the deck, holding them towards the audience so that they can be seen. The cards are held in left hand. He pulls out his right trousers pocket to show that it is empty. The performer says that cards will pass invisibly up his sleeve into his empty pocket. He clicks the packet in his left hand and then removes a card from his right pocket. This is repeated until the twelve cards have passed one by one, through the performer's sleeve, into his pocket.

TO PERFORM:

Count off twelve cards from deck, calling the number of each one distinctly so that audience will be sure that twelve have been counted. Hold the faces of the cards towards the audience so that the spectators see them and can perhaps remember a few. Place the rest of deck on the table. Transfer the twelve cards from right to left hand . . . "*We have twelve cards.*"

Fan the cards with faces towards the audience, using both hands in doing it. Close the fan and insert your left little finger to separate the top three cards, as previously explained. Stand with your right side turned a little towards the audience. Extend your left hand, holding the backs of the cards towards the audience.

If you are performing on a stage you may call up a spectator to assist you. If you are performing in a parlor you may have a spectator remain seated while reaching into your pocket . . . "*Will you, sir, please reach into my right trousers pocket to see that my pocket is empty and that all is fair? . . . you find it empty . . . thank you.*" While the spectator is reaching into the pocket, turn your right side towards the audience, Fig. 18.

FIG. 18

FIG. 19

MISDIRECTION PALMING:

Place your right hand over the cards. With the aid of your left little finger, palm the top three cards of the packet in your right palm, Fig. 19.

Hold the other nine cards in the right hand also, to make it appear that you merely transferred the packet from the left to right hand, Fig. 20 . . . "*You are convinced, are you not, that there is nothing in my pocket?*"

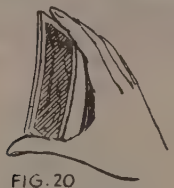


FIG. 20

FIG. 21

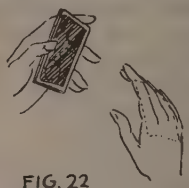


FIG. 22

Fig. 21 shows the position of the cards in your hand. Three cards are palmed in the right hand and the remaining nine cards of the packet are held by the thumb and forefinger . . . The audience sees only the back of your hand. Place the packet of nine cards into your left hand again and draw the right hand with the palmed cards away, towards your trousers pocket, Fig. 22.

POCKET CONCEALMENT:

Put your right hand into the right trousers pocket and push the three cards into the upper corner. Hold them there a moment with your thumb, Fig. 23. With the tips of the fingers, bring out the pocket. You will find that the pocket can be drawn out and shown empty even when there is something in it, Fig. 24. Replace pocket.

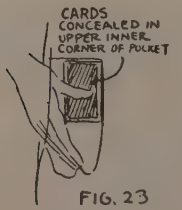


FIG. 23

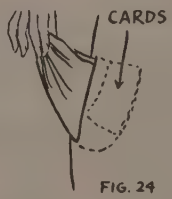


FIG. 24

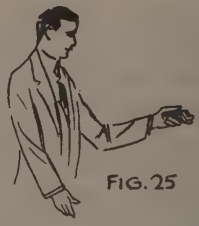


FIG. 25

Note the use here of emphasis. You requested the spectator to reach into the pocket. He found that it was empty. Now you pull out the pocket and show it to be empty. The audience is in this way convinced that you have nothing in your pocket.

"*I will now recount the cards to make assurance doubly sure.*" . . . False count the nine cards as twelve. Count the cards one at a time aloud. Always have the backs of the cards to audience in this form of false counting. There is danger of detection if the audience can see the faces of the cards for they are likely to notice when the same card remains in sight for two counts! . . . "*Twelve cards.*"

Hold the packet in the left hand, backs of cards to the audience. Your left hand is extended and your right side is turned towards the audience, Fig. 25 . . . "*What I propose to do is to cause the cards to pass one at a time up my sleeve and down into my right trousers pocket.*" . . . With the right hand draw an invisible line from your left hand up along the sleeve and down to your right pocket—merely touching the outside of the pocket.

"*All I have to do is to click the cards and they will pass up my sleeve. This is quite similar to the way I vanish an elephant or a big bowl of goldfish and water up my sleeve. Sleeves are quite handy. If I want to produce a lady I merely shake my sleeve and a lady assistant appears. If I wish to vanish her, I say 'Hocus Pocus' and she vanishes up my sleeve again. Now, watch closely and perhaps you can see the cards go. One*" . . . Click the cards with your left thumb. Show the right hand empty, fingers wide apart and palm of hand to audience. Reach into the pocket with your right hand and take out one of the cards. Throw it on a nearby table or chair, Fig. 26.

FIG. 26

FIG. 27

"*Did you see it go?* . . . (Click the cards) . . . *There goes another* . . . *Two*" . . . Reach into your pocket after showing the right hand empty. Throw the second card onto the table. A few spectators may have heard of palming and may think that you palm the cards in some way, so whenever you can do so, show your right hand empty before reaching into the pocket.

"*I hear someone saying to himself, 'I wonder whether those cards really do go up his sleeve and into his pocket.' Let us see.*" . . . False count the nine cards as ten . . . "*Two from twelve leaves ten. You see two cards have passed. Now again.*" (Click cards) . . . "*Three.*" . . . Count the cards out slowly so that all will be thoroughly convinced that you have nine cards. Fan the cards again as you did in the beginning of the effect. Close the fan and insert your left little finger to separate six cards from the remaining three.

"*I will ask the gentleman here to reach into my pocket himself to see whether the third card is there.*" . . . Turn your right side to the audience. As the spectator reaches into your pocket, place your right hand over the cards again, palm the six top cards in the right palm. With the tips of the left fingers, turn up the three cards with faces towards the audience, using the thumb and first finger of the right hand as a pivot, Fig. 27.

The effect is that you have transferred the packet of cards to your right hand and turned it over so that the audience could see the face of the bottom card. The audience is absorbed in watching the spectator who is reaching into your pocket and may not even see this move at all. When spectator removes the third card from your pocket, take the three cards in left hand again and reach into your pocket with the six cards palmed in the right hand. Repeat the move of pushing the cards into the upper corner of the pocket, holding them with your thumb, and pulling out the pocket to show that it is empty.

"*You are sure, sir, that there was nothing else in my pocket?*" . . . The gentleman responds, and you push the pocket back again . . . "*Now, watch again.*" (Click the cards with your left thumb.) "*Up the sleeve goes the fourth card and here it is in my pocket.*" . . . Remove a card from the pocket and place it on the table.

"*Next.*" . . . Click the cards. Then reach into the pocket and palm one card . . . "*I thought it went into my pocket but I guess it didn't.*" . . . Bring your right hand out of the pocket with the palmed card and place the hand behind your left knee. Be careful always to have the back of the hand towards the audience when you are palming cards . . . "*It seems to have travelled down behind my left knee.*" . . . Turn your hand over and bring the card out, holding it by the thumb and tips of right fingers, Fig. 28.

This effect of apparently reaching up with the tips of the fingers and thumb bringing out a card, is an important one. Practice palming a card, moving it about to various places, and then quickly getting it to the tips of the fingers and thumb, then suddenly producing it. By pressing the card against some surface, in this case the knee, you will have no difficulty in getting it from your palm to the tips of your fingers.

FIG 28

FIG. 29

FIG. 30

"*They wander around sometimes.*" . . . Click the cards. Reach into your pocket and take out another card. Place it on the table . . . "*That one went all right.*" . . . Click the cards. Take another card from the pocket and place with the rest on the table . . . "*Up the sleeve and into my pocket.*" . . . Click the cards. Reach into your pocket, palm a card, and bring the hand out . . . "*That's funny. Oh, I see it got stuck at my elbow.*"

As you say this, reach up behind left elbow and bring out palmed card with finger tips and thumb of right hand. Place the card on the table . . . "*They get stuck in the joints occasionally. How many have we left?*" . . . False count the three remaining cards as four . . . "*One—two—three—four. Four cards remain.*" Click the cards and then count the three cards slowly as three . . . "*Please reach into my pocket and remove the card.*" . . . "*We now have three cards left.*"

SELF-CONTAINED CARD VANISH:

Show the three cards separately, then square them up and hold them in the left hand with faces towards the audience . . . Hold them as shown in Fig. 29. Click the cards again . . . With the right thumb slip the first card down away from the other two. Hold the remaining two cards in the left hand tightly, as one, Fig. 30 . . . "*One card.*"

Place the two cards held as one on top of the first card. Hold tightly with your right thumb. Snap the cards with your left fingers as you put them down. This makes it appear that you have only two cards, Fig. 31 . . . "*Two cards.*" . . . You have apparently vanished a card. Square up the cards perfectly so that the three will look like one card and hold them in the left hand . . . Snap the face of the card with your right second finger . . . "*Pass.*" . . . Turn the cards over as one card and snap them on the back with your finger . . . "*One card left.*"

The snapping of back and front confirms the impression of holding only one card. In my work I actually throw three cards from right to left hand and they do not come apart. You will find many uses to which you can put this principle of showing three cards as one. As you advance, new ideas may present themselves to you for using this principle . . . "*Now the last card.*"

FIG. 31

FIG. 32

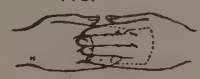


FIG. 33

FIG. 34

BACK TO FRONT HAND CARD VANISH:

Place the three cards as one with backs to audience on the back of your right hand. Grasp the edges under the first and last fingers at about the second joints, Fig. 32 . . . Pass your left hand over the cards on the back of the right hand, Fig. 33 . . . As you do this, turn the fingers and cards down into the palm of the right hand. Bring out the second and third fingers, then straighten all the fingers, Fig. 34.

As the left hand leaves the right hand, it should be kept closed as though it had taken a card from the right hand and closed around it. Cards are now concealed in the palm of your right hand, Fig. 35. Bring your left hand about eighteen inches away from the right and open it slowly to show that the card has disappeared . . . Place your right hand in your right trousers pocket and bring out the cards one at a time . . . "*One—two—three.*"

NOTE: Also learn to do this effect without having a gentleman reach into your pocket. In stage work a spectator may not be near enough—or it may not be advisable to use a committee.

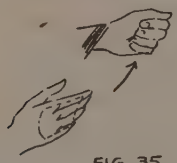


FIG. 35

FIG 36

VARIATIONS:

The preceding effect may be presented in a little different way. Beforehand place two cards in your upper left vest pocket, faces towards your body. Then while you are performing and have passed about six cards into your pocket, click a card and pretend that it did not go into the pocket. Start looking for it and reach up under your coat with the right hand. Take the cards from the vest pocket quickly and carry them up under your shoulder. Grasp the left side of your coat with the left hand and open the coat. Bring out the two cards fanned out, backs to the audience, Fig. 36.

"*That time two went up together and, as a result, got stuck at my shoulder. Let them now continue on their way.*" . . . Let go of coat with left hand. Reach up under the left side of the coat with your right hand and quickly put the cards back into your upper vest pocket. Then move your hand up to the shoulder so that the audience can see the coat lifted, giving the impression that you placed the cards there . . . "*One—two—there they go . . . And here they are.*" . . . Reach into your trousers pocket and take two cards out. Then continue the effect as described above.

EMERGENCY METHOD:

If you should happen to be before a group, some of whom have seen you perform this before, and think you use palming, it is best to vary the effect in the way I shall describe here. These spectators are watching you closely and you must leave them completely mystified at the end.

Slip three cards into your right trousers pocket beforehand. Then instead of counting off twelve from the deck, false count nine cards off as twelve. Show your pocket empty by the method described above. Start clicking the cards. The sharpest eye can not see the cards go into the pocket now, for they are already there.

Another ruse is actually to count twelve cards from the deck or to have someone else count them, then to palm off six and replace them on top of pack in squaring up the pack and placing it on the table. Have six cards in your pocket before you start.

CARDS UP THE SLEEVE (SHOULDER METHOD)

This is a pleasing variation of the foregoing effect. Instead of producing the cards from the trousers pocket they are produced from under the left side of the coat at the shoulder.

EFFECT:

Twelve cards are counted from the pack and placed in the left hand. The performer causes the cards to pass one at a time up his left sleeve, and takes them out from under the left shoulder of his coat.

TO PERFORM:

Have twelve cards counted from the deck and hold them in your left hand, separating the top three cards ready for palming in the right hand. Palm off the three cards in your right hand and drop the hand a little at your side.

"*Before beginning this odd mystery I want to tell you about a magician's sleeves. This one has two ends, one at the bottom (point with right hand to bottom of sleeve) and an end at the top.*" . . . Grasp the left edge of your coat with your left hand and make a gesture with the right hand to show the upper end of the sleeve, placing your hand on the left shoulder. Drop the left side of the coat. This screens the right hand and the palmed cards. Leave the cards on the upper part of the left shoulder. The weight of the coat will hold them securely in place. The audience is not aware of your real move. It appears that you were merely explaining the sleeve, Fig. 38.

FIG. 38

"*There have been many stories told about magician's sleeves and how things go up and down them. Of course, a sleeve is the only place where a magician could conceal anything, especially a couple of lions, a tiger, a dozen rabbits, a billy goat, a couple of girls, and a barrel of pickled herring. The real problem, however, is 'Just how does the magician cause the various objects to pass up and down a sleeve?' I will explain by causing these cards to walk up my sleeve one at a time. First, we have twelve cards.*" . . . False count the nine cards as twelve.

"*I will place them in my left hand and when I click them, up will walk a card into my sleeve and travel upwards.*" . . . Click the cards in your left hand . . . "*Did you see that one go? A little too fast, was it? Well, here it is.*"

Show your right hand empty, fingers wide apart. You must convince the audience that you have nothing in your right hand. Reach up under the left side of your coat and take one card from the shoulder. Show it plainly. Place the card on the table . . . "*One card. Up one end and out the other. Again!*" . . . Click the cards with your left thumb . . . "*Up goes the second card.*"

Show your right hand empty again and then take another card from the shoulder . . . "*You see it is a sort of clickety click arrangement. Do they really pass up the sleeve? We shall see.*" . . . False count the nine cards as ten . . . "*Ten cards left. The two have gone. Now watch the cards just as closely as you can so that you will see one jump out from the packet in my hand and into my sleeve.*"

Click the cards . . . "*See that one jump? Here it is.*" . . . Take the third card from your shoulder . . . Count nine cards as nine.

Fan the cards a bit, then square them up and get your little finger under the top six cards. Palm the six cards in the right hand, then place the three remaining cards in your right hand. Refer back to Figs. 19 and 20. The audience believes these three cards to be nine. They do not suspect that you have cards palmed. Place the three cards in your left hand again, click them, and reach the right hand up under the coat to the left shoulder. Place the six cards on your shoulder. Take one card out with a quick and snappy movement . . . "*That's a speedy fellow.*"

Now produce the next five cards one at a time, varying the manner of producing perhaps two of them. Reach up under your shoulder and pretend that you failed to locate the card. In reality, palm one of the cards in your right hand. With the left hand lift the left edge of your vest, reach up under it with right hand, and bring out the card by thumb and finger tips, as you did in the production at the knee . . . "*That one went so hard it lit down under my vest.*"

Another time, palm a card from the shoulder and produce it from the right coat pocket, or from the bottom of your left trousers leg . . . "*These are getting to be regular sky-rockets.*" . . . Produce cards until only one is left at the shoulder, and you have three in your left hand. Count the three as four, then click the cards and take another card from the shoulder. Now count the three cards slowly as three.

PIVOT CARD VANISH:

This is a most important move and one which can be used in many effects to vanish a number of cards. With practice you will perfect this move and become skilled in its use. The effect is that you just push the

cards into your left hand which closes on them. Then you open the left hand—and the cards have vanished.

Place the three cards in your left hand as shown in Fig. 39. This is the way it looks to the audience. Push the cards into the left hand with your right fingers, the edges of the cards in contact with the second joint of the right fingers, Fig. 40. When cards are almost all in the left hand, push the tips of your right fingers forward. This causes the cards to pivot on the left index finger and to revolve automatically into the right palm. Bend the right hand slightly and palm the cards, Fig. 41.

FIG. 39

FIG. 40

At the moment when the cards are propelled into the right hand, close your left hand as though cards are in it. Elevate the left hand, constantly looking at it. Remember your misdirection here—not to look at the right hand at any time when you have cards palmed in it, Fig. 42. Open the left hand slowly and show that the cards have vanished.

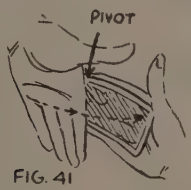


FIG. 41

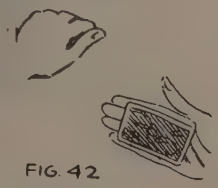


FIG. 42

Now place your right hand suddenly into the right trousers pocket, push the palmed cards into the upper corner of the pocket, and bring the pocket out empty. Then pull the left pocket out empty. Look perplexed as though you do not know where the cards are. Push the pocket back in again. Reach up under your coat to the left shoulder, then feel around vest for them. Give your vest a shake as though you are shaking something down. Then suddenly reach into your right trousers pocket again and remove the three cards . . . Or, the right hand can be pushed under the left side of your coat and the cards produced from the shoulder.

Lesson 52

MENTAL AND PSYCHIC MYSTERIES

THROUGHOUT THE YEARS magicians have successfully entertained audiences with imitations of telepathy, extra-sensory perception, spiritualistic and psychic phenomena. Since the magical methods employed were always under control, they have made stage presentations seem even more real than if true demonstrations were presented.

There is a desire on the part of people in general to delve into the unknown, the invisible, the supernatural, with the hope that the future will bring them solace and greater happiness. People can bear a lot of trouble and grief today, if they feel that just around the corner are health, wealth and love. Knowing this trait in people, performers billed as mind readers, crystal gazers, psychics, etc., have found no difficulty in packing halls and theatres all over the world.

While some unscrupulous mediums, fortune tellers, etc., have taken advantage of the trusting public and fleeced them of large sums, we do not regard, or accept, such fakers as members of the magical fraternity. It is not news to mention that there are charlatans in all walks of life, and that the large body of mystery workers are opposed to any and all shady or dishonest tactics. We feel as did the late Elbert Hubbard—"No matter what happens at the magic show, you should still have your watch, your pocketbook and your appendix." Our exhibitions are presented to entertain and please the audiences, adding mystery and puzzling problems to tickle the brain in a stimulating search for suitable explanations. And it is a fact that the legitimate fees earned by some of our mystery men are quite large—as high as the fees obtained in any other branch of the show business—and far greater than the money taken in by any faker.

It should be noted that there is a psychological difference in the appeal, in the manner of presentation, between what we call two branches of the mystic art—"magicians" and "mentalists." While both accomplish their effects by trickery, the mentalist rarely admits it. There is an important reason for this attitude of the mentalist. His mysteries of the mind are impressive only when cloaked in an atmosphere of genuine phenomena. Long experience has taught the wisdom of this serious and earnest presentation. Ample proof of these statements will be found by observance of the methods of the leading professional artists—those occupying the topmost rung being accepted as genuine by a great majority.

Performers of mental and psychic mysteries usually preface their demonstrations with a statement to the effect that they make no claims to possession of supernatural powers, and that the presentation is solely for the entertainment and amusement of those present who may draw their own conclusions as to the means or methods by which it is accomplished. However, the performer proceeds to do his act as though it were a genuine example of unusual powers—which, in fact, it is! If presented as mere tricks, the act would not command anywhere near the same interest and spellbound attention—if indeed, it didn't fall flat.

Take the case of Houdini. Despite the fact that he lectured against, and exposed, fraudulent spirit mediums, always denying the possession of any supernatural power, a great many people believed that he was aided by psychic forces in the marvelous mysteries which he performed . . . the great showman made his subtle appeal to the imagination through his impressive methods. I shall never forget attending McVicker's Theatre in Chicago while still in my teens—the effect on me of seeing Kellar's famous "Spirit Cabinet"—done as only he could do it; and later, the creepy feeling in the hushed silence created by Thurston as he spoke in whispers from the big stage—clearly audible to all—as he demonstrated "Princess Karnac," the levitation of a living lady in full view! We thought, "There surely must be some unseen power at work"—and, of course, there was!

Most of your editor's friends know that his pet peeve is the combined use of the words—*Mental Telepathy*—which may be compared to saying "wet water," "cold ice," etc. The word telepathy itself means the transference of thought from the mind of one person to the mind of another person by means other than normal, hence all telepathy must be mental, and the use of the word mental in conjunction with the word telepathy is improper.

In this lesson is a wide assortment of effects for use impromptu, at home, club, platform, or stage, some of them quite new, and some so deceptive when properly presented that the uninitiated can hardly be blamed for ascribing them to supernatural, or occult power—more power to you!

HIMBER'S TRANSCENDENTAL BOOK TEST

We are indebted to that musician-magician, Richard Himber, for this subtle conception with which he has been fooling some of the wisest heads in magic. The basic principle is extremely clever, and this, with his showmanship, makes it a gem of mental magic, in our opinion. It has the advantage of being workable on the instant—anywhere a few books are available for free choice—there being no advance preparation.

EFFECT:

Any three books are brought forth by anybody from any source—books which the performer has never seen before. A spectator designates—(A) one book for the performer; (B) one for himself; and (C) one book to be laid aside, or given into the custody of any other spectator.

The performer flips through the pages of his book, stopping whenever Mr. B requests, the page number being written down by Mr. C. In the same manner, Mr. B flips through his book, stops on any page, keeps the page number secret except that Mr. C writes it beneath the performer's number, and totals the two numbers. From this total are determined the page and line in the book held by Mr. C who opens the book accordingly and holds it concealed from the performer's view. The chosen line is divined and read aloud by the performer.

PARAPHERNALIA:

1—Any three books, each about 150 to 200 pages or more.

2—Paper and pencil.

TO PREPARE:

The secret lies in the unsuspected observance and memorization of a line, or a few words in some line, in any one of the books as the performer casually flips through the pages of each volume while he explains what is to be done. Then to cause the numbers, seemingly selected by chance, to finally arrive at a total from which the secret page and line may be indicated. The page number flipped to, or selected by Mr. B, is actually a free choice and this fact serves to further create the impression that the performer's page number is also determined by chance.

TO PERFORM:

The three books having been submitted, have two spectators come forward to assist you. The books are on the table near you. You are idly fingering the books and flipping the pages from back to front, picking up first one book and then another. In this casual turning of the pages you are talking about the demonstration, hardly glancing at the first book as you run the pages off your thumb. Doing likewise with the second book, you quickly steal a glimpse and secretely note, for example, that on page 43, line 7 reads, "A CHANCE TO MAKE MONEY."

It makes no difference at what page you glimpse the line, except that the page be under 50. For practical purposes, anywhere from 35 to 49 are the most suitable pages. The line you memorize is determined by adding together the digits of the page glimpsed—in the above example, 4 plus 3 giving line 7, as mentioned above; this book we shall call C, and it is to go, ultimately, though seemingly by chance, into the hands of one of the volunteer assistants whom we shall call Mr. C. The performer

replaces book C alongside the first book on the table, Fig. 1, and picks up the remaining book, flipping through its pages and placing it on top of book C. On those two, the first book is placed, thus book C is at the bottom of the pile of three. Your patter starts as follows and runs along as the demonstration proceeds.

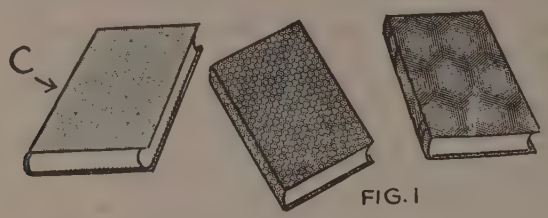


FIG. 1

"This is to be a demonstration of telepathy, the transmission of the thoughts of one person to myself by means which are unusual, in that it is accomplished through channels not generally understood and not in common use. It has been found that concentration upon some visible thing—written messages, printed words, or thoughts similarly recorded, makes it easier for all concerned, and avoids all doubts as to correctness of the test, since the visible words offer confirmation. Hence, we shall use these books for our test—books which I have never seen before.

"Mr. B, will you please select any two of these books? . . . these two? . . . change your mind if you wish . . . it makes no difference . . . all right, these two." . . . If he has left book C on the table, tell Mr. B to keep either one and give you the other book, his free selection. Book C is given into the custody of the second assistant, Mr. C, for safe keeping—no one else to touch it.

If Mr. B picks up book C and another, ask him to decide which to keep himself, and which to hand to the other assistant. Whoever gets book C, becomes Mr. C, and merely holds the book tightly shut until later on. The other assistant becomes Mr. B, and the remaining book, A, is taken by you—again calling attention to the fact that free choice has been allowed. Mr. C is given the paper and pencil.

"Now I want Mr. B to think of some number . . . or, better still, let's leave it entirely to chance . . . I shall flip the pages of my book, and as they run, you tell me to stop at any point . . . there? . . . all right, that is page 57. Mr. C, will you please write down 57, the page at which I was stopped?"

We use page 57 in the foregoing patter, assuming that the line you secretly glimpsed in book C is on page 43, line 7. The 57 is the page you announce as the number at which you were stopped, because it is the remainder after deducting the secret page number, 43, from 100. This bit of deceit is unknown to the spectators who assume that you have simply

announced the page number at which you were stopped. Actually, as you let the pages run off your thumb from back to front, you can see the page numbers as they flit by, and you try to stop at 57 if possible, but, at least, somewhere near it. As you announce it to be page 57, you close your book, A, and lay it on the table.

"*Now, Mr. B, since my number is between 50 and 100, will you please flip the pages of your book, stopping at any page numbered between 50 and 100? At whatever number you stopped, keep it secret from me, but show it to Mr. C who will please write it down immediately beneath my number, 57 . . . Mr. B, do you wish to change your number? . . . you may if you wish . . . you need not run through the pages if you prefer to just select some other number between 50 and 100 . . . I want you to remember that it is absolutely free choice . . . and it is important that you also remember that my number was selected by chance BEFORE YOU MADE YOUR SELECTION.*

"*All right, everybody is satisfied . . . Mr. C, will you kindly add those two numbers and keep the total secret? If the total is over 100, disregard the first figure on the left, but take the last two figures on the right, and deduct them from the number chosen by Mr. B . . . deduct from the number you wrote under my number 57 . . . you understand? Let Mr. B take a look to make sure that you have it done correctly.*

"*Mr. C, without telling anyone that final number, please take in your hands the book which you have guarded from the very beginning . . . no one has seen inside that book nor even touched it but yourself since it was given into your care? . . . thank you, sir. Will you please turn to the page number corresponding to the final number you have just obtained? . . . you have it before you? . . . now add together the digits that form that page number—if the page number is 98, add the 9 to the 8 which gives you 17, and then count down on that page to that line from the top, do you understand? All right, you have your eyes on that line? . . . Concentrate your thoughts on that one line as you read the line—mentally—so no one shall know it but yourself . . .*

"*It comes to me . . . yes, that line reads, 'A CHANCE TO MAKE MONEY.' . . . Is that correct? Thank you . . . yes, show the book to the spectators so they may also check as to the accuracy of the test.*"

To make clear the arithmetic of Mr. C, let us assume that Mr. B chose number 63, and this Mr. C puts down under your announced 57:

57—Your number	63—B's number
63—B's number	20—Last two digits of total
120—Total	43—Final number (page in book C)

4 plus 3 = 7, Line number on page 43

Actually, the total of your number and Mr. B's number is always over

100, but you make the statement to Mr. C, that IF it is over 100, he is to drop the first digit, just to indicate no knowledge of the figures on your part.

It is a most subtle bit of the "magic of numbers" that makes this test possible, and it is a secret not easily discovered by the layman. It makes no difference what number between 50 and 100 is selected by Mr. B, the answer will come out as you desire. For example, to your 57, add 98, the total is 155. Omit the 1, deduct 55 from 98 and the final number is 43, your secretly chosen page in book C.

In another example, assume that your chosen line in book C is on page 37 which would make it line 10. You announce your "chance page number" to be 63 (100 minus 37); to this Mr. B's number, say 84, is added, totaling 147. Deduct 47 from 84 and the final number is 37, same as your secretly chosen page in book C. This example requires that you count down to line 10 which takes time, so we suggest in practice that page numbers be selected that add up to a low line number, such as 32, 40, 41, 42, etc. By using a different page each time, it avoids comment by anyone who may have witnessed a previous performance. We strongly advise against repeating the trick at once, due to the showmanship involved in the selection of the books.

Where you have access to the books in advance, as in your own home, you can memorize a line and page number in two or three books, and thus proceed from that point. With a poor memory, you need memorize only the first two or three, or the last few words of any line.

"HEN" FETSCH'S DOUBLE KNOCKOUT

While the average lay audience might not see the difference between this and the older methods of working the addition trick, there are points in this presentation that make for exceptional clarity and directness of action. It also eliminates certain pitfalls usually encountered in the older methods. It is well for the showman to have various methods of gaining a similar end, which can be substituted for each other as the occasion demands. "Hen" Fetsch has given the mentalist something in this "Double Knockout" effect that is popular with him and deserves careful study and presentation. The slates are unprepared.

EFFECT:

Choosing a prominent member of his audience, the magician stands this person (A) at one end of the room or stage. With a piece of chalk and a slate the magician stands at a distance. Four more of the assemblage are asked to rise and stand at their seats. The first is requested to concentrate upon the year of his birth or any other important year in his life. The second person thinks of any year in the history of our country. The third mentally selects any number between one and two thousand.

To vary the numbers, a fourth assistant thinks of the first four numbers of his telephone number, license number, Social Security number, etc.

After a bit of thought the mentalist writes upon his slate (but does not show) the total of the numbers thought of by the four persons. He hands the slate to A who holds it with the figure side away from the audience. With an additional piece of chalk and a slate the magician now steps into the audience and asks each of the four to call out their figures. Each set of figures is written on the slate and verified by the thinkers. Returning to the platform the magician totals these figures and then exchanges slates with A. A is told to call out each set of figures, beginning at the top, and as each set is called it is again verified by the thinker. A strong point here is to have some member of the audience write the figures on a piece of paper as a double check. A is then asked to check the addition and read aloud the total, showing it to all. The climax is when the magician turns his original slate proving that he had mentally divined the total while the persons were only thinking of their figures.

PARAPHERNALIA:

1—Two school slates, large enough so the numbers are plainly visible.

2—Two pieces of white chalk.

TO PREPARE:

"Hen" Fetsch says, "After such a buildup I can see some readers quitting when a plant or confederate is mentioned—although I prefer a hidden assistant—similar to a thread puller. After all, what's the difference? I can only hope the magician will follow through and then let it all assimilate to the point of trying it out."

The plant is the fourth person to stand in the audience. Fetsch finds the best plant is a friend who can be trusted, but even that friend is unable to figure out a solution to the problem, from the information given him. Instructions to the prospective plant:

1—Think of any four figures. Repeat these figures to the magician when approached.

2—Verify as his selected numbers, the figures called out by A, regardless of numbers he selected in the beginning. Be a "yes" man.

Where a plant is involved I don't think you can top that for simplicity.

TO PERFORM:

"*For a number of years the world has been interested in telepathic reactions or the transference of a thought from one mind to another. Tonight I would like to try an experiment with four different minds in the audience.*

First of all, before we begin, I would like to have a gentleman come up from the audience to assist me. You will do nicely. Will you come up please?"

A gentleman comes up to assist you. Have him stand on the side of the stage at your left. . . Pick up a slate and a piece of chalk from the table . . . "*I would like to have four people stand up in the audience . . . I merely want you to stand at your seats.*"

Have four people stand up, one of which is your plant. To the first person: "*I want you to think of the year in which you were born, or any other year that is important in your life. Have you the number in mind? Concentrate on it. Think of the first figure, the second figure and the third figure. Thank you . . . I think I have it . . . You do not mind if I write your number upon this slate.*"

Pretend to write his number on the slate you are holding. You just write down any number of four digits, but write small as though making a note. Say to the second person:

"*Will you concentrate on any year in the history of our country. Just think of the year that some particular event occurred. Have you a year in mind? You have . . . I will do a little more writing. Think of the third digit again . . . I think I'm right.*"

Again pretend to write the number on the slate but write small any number of four digits under the other number. To the third person:

"*I simply want you to think of any number between one and two thousand such as 1725, 1685, 1214 . . . Any number at all between one and two thousand. Concentrate on the number.*"

Pretend to write the number on your slate as before. To the fourth person—the plant: "*Think of any four numbers in the telephone book. You ought to know a good number, sir. Or do you have to look up your numbers? Any number will do that comes into your mind. Have you got one? Think of it.*"

Again pretend to write the number on the slate. "*Now to do a little addition work. Remember that up to now I haven't asked you to tell me a single number you have thought of.*" . . . Pretend to add the numbers on your slate. Then rub out the numbers and write across the slate, large so it can be easily seen later, 8432.

Give this slate and chalk to A at left and have him hold the figure side away from audience. They must not see these figures until the psychological moment. Pick up the other slate and piece of chalk . . . "*Now, so we can check up on what has been thought of, I want you one at a time to give me the numbers you have in mind.*"

Go down into the audience and ask each of the four to give you their figures. Write them one at a time under each other. Let us say the

first three numbers are: 1876, 1492 and 1646. You will find that each of the first three selected sets of figures will always fall within the range of 1000 to 2000. However, this fact is not apparent to the audience due to the subtleties employed in the selection of the figures. Thus, by the numbers coming within this range you are enabled to control completely the total as follows: Let us assume the total to be 8432 that you have written on the first slate. Never create a total below 7000 or above 12000. This guarantees your totalling the figures correctly.

1—Write the first three sets of mentally selected numbers on your slate, in this manner:	1876 1492 1646
2—When the plant repeats his numbers to you rather quietly, disregard them and write in the total number instead, leaving a space for the fourth number, as follows:	1876 1492 1646 8432
3—When you go back to the stage and apparently total the figures, you add a fourth set that will total up to the desired answer, as follows: 6 and 2 and 6 are 14. At this point in the addition, add in the figure that will total out to 2, which is 8 . . . 14 and 8 are 22. Put down the 2 and carry two:	1876 1492 1646 8 — 2

This is repeated with the other three columns to complete the 8432 total, Fig. 1. In the minds of the spectators you are merely adding and writing down the total.

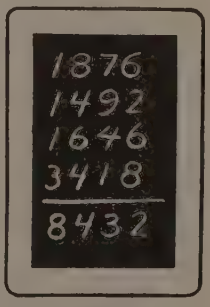


FIG. 1

4—Exchange slates and have Mr. A call out the four sets of figures. All numbers are verified, with the plant acknowledging the last set as his.

Say to assistant A:

"Will you again add the figures to make sure that the total I got was correct?"

"Read the total . . . 8432. Show the slate to the audience. Thank you.

Now, ladies and gentlemen, four people were asked to stand in the audience and merely think of numbers. Before anyone told me anything, I wrote numbers on a slate, added them and wrote the total on the slate. Then I went to each person who had thought of a number, and each gave me the number aloud of which they had thought. I added them up. I had the assistant call the numbers again and verify them—and he, too, added them. We both obtained the total of 8432. Isn't it strange that I, too, had written the total of eight thousand four hundred and thirty-two on this slate!"

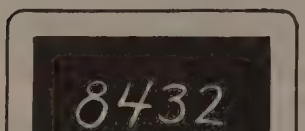


FIG. 2

As you speak, you turn the other slate around and show the number on it, Fig. 2. Experience will reveal various dramatic high points in presentation and effectiveness.

GRANT'S NEW SLATE TEST

Our great and clever friend, "Gen" Grant, has never once refused to let *The Tarbell Course* have any of his secrets for publication. We are truly grateful for his generosity and we are certain that our students have enjoyed and used his many contributions. In this test, just released recently, he has injected a new method for doing the slate addition trick using an ordinary slate and no confederates.

EFFECT:

Practically the same as the "Double Knockout" just described. Any four spectators think of various years. Performer writes down a prediction based on these thought-of numbers, giving the prediction to anyone to hold. The performer openly writes on a slate the actual numbers which are now called out loud by the spectators; he adds them, and has anybody recheck the total. The numbers are shown to the choosers and confirmed. The spectator shows the prediction which agrees with the total on the slate, and all may be examined.

TO PERFORM:

All you need is paper and pencil for the prediction; slate and chalk for the addition. First decide on a total to be predicted—somewhere near 7640. We will use this as an example, and you proceed to write this number on the prediction slip, but let no one see it. Give slip to a spectator to hold.

Draw four lines across the slate. A writes down in the top space the year he was born; B writes an important year in his life; C, the year of his marriage; and D, the fourth person, is the one holding the prediction, and writes any desired year. Take the slate from D, step back and re-

mark that you will add the figures and then have it checked by anyone. As you step back, you pretend to draw a line under the figures (line is already there), but instead of the chalk touching the slate, your fingers secretly drag across D's (bottom) line, erasing same with the one stroke from right to left and back again. The back stroke passes for a mere flourish.

Now you say: "*Let's make this row a little clearer.*" What you really do is to write below the line your predicted total, 7640. Of course, nobody sees what you are doing, but any suspicions that might be aroused are quickly dissipated a moment later when you hand the slate to another spectator to check the addition. You still have to go through the apparent motions of adding the figures. Your fingers are secretly completing any final erasures necessary in that last line which is now blank—you have the following situation on the slate:

There are three sets of figures in the example, a blank line, and a total. In this blank space you fill in the proper figures which will bring the total of the four lines to equal your prediction.

Line A	1901
Line B	1931
Line C	1922
Line D	
Total	7640

In other words, as you add up the first right hand column, you get 4, so in the blank space of that column you fill in a 6 to make the column total with a zero. The audience thinks you are putting down the 0 but what you do is enter the 6 in the blank space. Next column you get 6, so you insert an 8 in the blank space to make it foot 14; next you get 28, so you add an 8 to make the 6; and the final column comes to 6 so you insert a 1 to make the 7 in your total of 7640. Here is the convincing feature—you hand the slate to someone away from D, to check your arithmetic, and they will find it correct. Not only is the addition correct, but you proceed to have the various figures confirmed by the writers.

But you go only to the first three, A, B and C. As they verify, you erase their numbers, one row at a time. You start for the last man, D, but you stop suddenly and say: "*No, we will not show this gentleman the slate with the total—we shall ask him to open the prediction and read my total, first.*" As you are talking, you erase the last (D) line, supposed to be his number, thus leaving only the total, 7640, on the slate. He reads your prediction and you show the total on the slate to the entire audience.

NOTE: Do not use a perfectly clean slate for the test. Instead, mark all over the slate with chalk and then rub it off so as to leave a whitened, or greyish, smear of chalk on the slate. This makes your erasures of row D less liable to suspicion, as the general grey of chalk all over will help hide any trace of the erased figures.

ANSWER TO A MENTALIST'S PRAYER

Eddie Clever, well-known inventor and writer on things magical, has contributed this original invention or discovery of his for the benefit of Tarbell students. We think the title is wel chosen for it makes easy identification of a particular envelope from among others, and without any faking or preparation of anything used in the effect. It is an exclusive item in the Course, having never been published, and indeed, Clever has given it to but a few and for a price, hence we offer abundant thanks.

EFFECT:

Unseen by the performer, spectators seal a red playing card in one envelope, and single black cards in other envelopes which are then thoroughly mixed. Standing at a distance, the performer calls "red" or "black," as a spectator holds up one envelope at a time. Or envelopes may be handed to performer behind his back and identification made instantly. A selected card, with indifferent cards, in sealed envelopes, as above, may be identified in the same manner. The "Living and Dead" test is made easy by this method, the envelope containing the slip bearing the dead name being identified at a distance, or when picked from a hat.

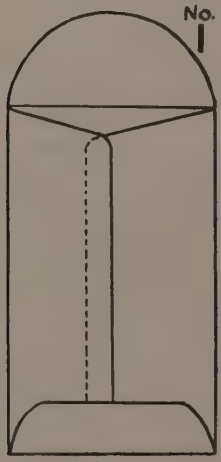


FIG. 1

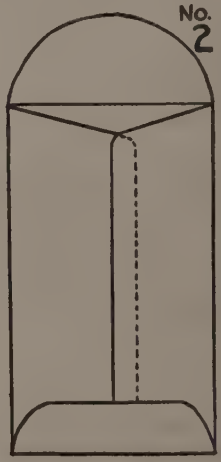


FIG. 2

PARAPHERNALIA:

1—Twelve Manila "drug envelopes" with end flap, the common variety measuring 2½ inches wide × 4¼ inches long, the paper being sufficiently thick to be opaque, Fig. 1.

2—An envelope as above, but made as in Fig. 2.

The illustrations show the slight difference in the two types of envelopes as produced by the manufacturers, a difference which would escape notice unless your attention were directly called to it. Some manufacturers paste the envelope as in Fig. 1 where you will note the side-wing at the right is folded over first, and the left side pasted over it. In Fig. 2 the manufacturer has first folded over the left wing and then pasted the right wing over it.

This accidental difference completely eliminates any preparation of the envelopes, yet is apparent to you at quite a distance, or may be easily detected behind your back by running your thumb nail across the backs of the envelopes—flap side upwards and flap end nearest your body.

To Perform:

The "Red and Black" Effect: Use one No. 2 envelope and twelve No. 1, all in one stack. Have a spectator select a red card and hand him the No. 2 envelope in which to seal it while your back is turned. Others are given the No. 1 envelopes in which they seal black cards, and all envelopes shuffled, unseen by you. As the envelopes are laid on your hand you identify the one containing the red card by pretending to "weigh" it—calling out "black" for the others, of course.

Or, all the shuffled envelopes may be dropped into a hat in your absence from the room. Upon your return, you offer to bring out the "red" envelope at any number from 1 to 13 named by the audience. In the removing process, you locate the red envelope and stand it on its narrow edge in the hat, or slip it under the hat band, unnoticed until ready. If you prefer that the sealed envelopes be handed to you one at a time behind your back, any spectator may gather them and shuffle before handing them, one at a time, to you behind your back. You turn so your "feeling" is concealed, and announce the colors as described.

To call the colors while standing at a distance, you collect the sealed envelopes yourself, keeping the flap ends together and facing the same way. You hand them to someone to shuffle, then you take them back and hand them to the person who inserted the red card, being sure that the flap sides are downwards as you lay them on his hand. Thus when the spectator holds each one to his forehead, the flap side faces you and you watch for the No. 2 envelope. When it comes up, you call "Stop" and announce that it contains the red card.

To Pick Out and Name a Selected Card: Use one No. 2 and five or six No. 1 envelopes, and a pack of marked cards, or a prearranged pack. If using marked pack, have a spectator shuffle it, then spread the cards face down on the table. Any spectator draws out a card, concealing its face, but you know it from the back. Hand this spectator the No. 2 envelope in which to seal his selection. Four or five indifferent cards (need not be looked at) are sealed by spectators in other envelopes. All

envelopes are gathered and shuffled by a spectator, and the trick performed by any of the methods already described, the name of the card being finally announced.

If a prearranged pack is used, you may false shuffle them and have a spectator cut them. You spread them face down on the table and turn your back while a spectator pulls one card part way out of the spread. Then you turn to the table and gather up the cards above the selected one, then the balance of the cards on the other side, placing the former upper portion underneath the other portion. The bottom card gives you the clue to the selected one. The balance of the procedure is as above.

THE LIVING AND DEAD TEST: Five blank cards are passed out, one spectator writing the name of a dead person, the others writing a name of a living person on each of the other cards, all unseen by the performer. The dead name card is inserted in the No. 2 envelope, and the others in No. 1 envelopes. Have a spectator collect the envelopes, shuffle them and you proceed to identify the one containing the dead name, using the method where the envelopes are tossed into a hat and hat held by a spectator above his head. Or, you may collect the envelopes and use the method where you stand at a distance, as previously described.

The greatest effect is obtained if the performer announces the actual name of the dead person after having identified the envelope containing it, and doing so before the envelope is opened. Clever employs two methods for secretly ascertaining the dead name, the method immediately following being the one most generally used.

If a total of five names are to be written, you need about six or seven No. 1 envelopes, one No. 2, and one special one which we call a "window" envelope. This "window" envelope is one of your No. 1 type from which the central part of the front has been removed, leaving only a "frame" around the edges of what was formerly the front.

Arrange the envelopes in one pile, beginning at the bottom as follows: a No. 2 envelope, back downwards; five No. 1 envelopes, backs downwards; on top of these, one No. 1 envelope, back upwards; then on top of all, the "window" envelope, back upwards, thus concealing the window which is against the packet. A rubber band goes around the packet.

The five blank cards should be about the size of a bridge playing card which will "center" the writing when card is placed in the window envelope. Place all five blank cards in your pocket.

TO PERFORM:

With packet of envelopes in left hand, "window" envelope uppermost, hand a card to a spectator with request that he write the name of a dead person on it; another card to another spectator for a living name, and three more cards likewise for living names.

Return to the writer of the dead name, request him to hold his card with writing underneath "*so nobody can see it.*" You take his card "*to show how the cards are to be inserted in the envelopes,*" and proceed to insert his card, face down, in the top (window) envelope as it rests on the envelope stack.

When this card is completely inside the envelope, you slide that envelope out from beneath the rubber band, and with the window side of envelope facing you, hold it up in full view so all can see it. You, of course, can see and read the dead name which faces you through the window.

Then you say, suddenly, "*Pardon me, did you write your initials on the backs of the cards? . . . I want everyone to write his initials on the back of his card.*" Of course, nobody wrote his initials since they were not so instructed. At this time, you have replaced the dead name envelope back in its original position on top of the stack, and you at once withdraw the dead name card, still face down, and hand it to the writer for initialing.

While he is doing that, your left hand easily and secretly turns over the stack of envelopes so the No. 2 envelope is now on top. Remove the rubber band, hand the No. 2 envelope to the dead name writer, and pass out the next four No. 1 envelopes to the other writers. This leaves three envelopes in your hand which you drop into your coat pocket—extras you do not need. Have each spectator seal his envelope after which you proceed to finish the trick by any of the methods already described.

Other Methods: Cut away completely and cleanly the full front of a No. 1 envelope and discard the back portion. On the inside of the front part, paste a sheet of thin, sensitive carbon paper. Have the bottom envelope of your stack, face out, and lay the prepared fake sheet, on it, carbon side against the stack.

Turn the stack over and put a No. 2 envelope on top. Slips of fairly thin paper are used instead of cards. Encircle the packet of envelopes with rubber bands under which on the top (No. 2) side put four pieces of paper. Put one piece of paper under bands on the opposite side of stack so it rests right on the fake envelope. All is ready.

Hand the whole stack, fake side up, to a spectator who writes a dead name. He keeps the paper and you hand the stack to another person some distance away. During this, you turn the stack over. The second spectator assumes that the previous slip was on top of those now there. The remainder of the names are similarly written, each person keeping his own slip.

The envelopes are then passed out, the No. 2 going to the dead name writer, etc., and all requested to seal their papers within. While they are sealing, you walk back to your table during which action you transfer the

fake from top to bottom of stack so the carbon impression is exposed to your secret gaze, thus giving you the dead name. Reveal it as before.

RALPH READ'S "PERFECTED MENTAL MASTERPIECE": The device of this name is also used by Clever for secretly ascertaining the dead name. It consists of a regular pack in its case, the latter cleverly arranged with a special and very sensitive impression fake within. On this is secured an impression of anything written on a slip of paper resting on the front of the card case. There is no carbon paper, and the device may be used over and over again without any impairment of its secret duty.

One slip is on the front of the card case, and four slips on the back, all secured in place by rubber bands around the whole. The writing procedure is the same as in the foregoing method, and, later, at an opportune time, the card case is opened inside your coat pocket and the impression fake extracted so it may be palmed and secretly read.

Magic dealers supply Ralph Read's device with instructions for some twenty different mental effects including one in which playing cards are used instead of the names of persons, one card being chosen by the spectators to represent the "dead" one. This, of course, supplies a prime reason for using the pack of cards which is not so reasonable when the names of persons are to be written.

GENERAL USES OF THE "CLEVER" ENVELOPES: The "Padlock and Keys" trick is made easy. After the key that opens the lock is removed from the ribbon, a spectator seals it in a No. 2 envelope, the other keys being sealed in No. 1's. All are shuffled and you work either way—at a distance, or have them handed to you, one by one. The principle is adaptable to many other effects of a similar nature and the student will readily discover ways in which to use it in his programs.

NOTE: No great difficulty should be experienced in finding the two types of envelopes; however, at times, one will have a square flap and the other a round flap. In such case, use the square flap for the No. 2 envelope and make it conform with the No. 1 as follows. Lay a No. 1 envelope on the No. 2, and trim the square flap so it is round in conformity with the other and thus both flaps match.

From time to time other differences in structure will turn up—the shape of the small pasted-up portion at the bottom will be a trifle longer or rounder, and will thus furnish a distinguishing feature.

DISTANT MENTAL COMMUNICATION

This act is excellent for tests before newspaper men or others with whom you wish to create an impression of unusual ability in "thought transference." It is not suitable for stage work, as a rule, but is adapted to special situations.

EFFECT:

The performer states that his assistant is at a nearby hotel. He says that if there is proper concentration at this end, his assistant can tell what is happening here even at this distance. Several objects freely chosen by spectators are then laid on the table. The performer borrows some paper and writes down a list of the articles for checking up later. This is given to a spectator to hold. Another spectator is then requested to write a message to the assistant, telling him what he is to do—that is, to tell what objects were placed on the table. The performer is kept under observation while two spectators go to the assistant and deliver their message to him. The assistant sends back a sealed message, which is then opened and shown to be a list of the articles placed on the table.

PARAPHERNALIA:

1—Three or four sheets of white paper, about 3 × 5 inches.

2—White wax, paraffin, or a wax candle.

3—A box of Finger Print Developer (see The Excelsior Mind Reading Act, this lesson.)

4—A powder puff or some cotton.

5—A pencil, fairly hard lead.

TO PREPARE:

Take one of the pieces of paper and rub one side well with the wax or paraffin, making it a white carbon paper. Place this sheet with two others in your inner coat pocket.

TO PERFORM:

Let us assume that you are performing in someone's office. Tell the spectators that you are about to show them a demonstration of thought waves being transferred and picked up like the reception in a radio. You state that your assistant is at a hotel room some distance away. He must pick up the waves reflecting what happens here, and to do so, he depends entirely on his ability to tune in mentally. Ask for some stationery and, at the same time, take the three sheets of paper from your pocket.

"*Any paper will do—just something to write on. That's it, letterheads or plain paper.*" . . . If letterheads, casually turn the sheets over and place them on the table, printed side downwards. Place your own three sheets on top of the other sheets. Be sure that the waxed side of the prepared paper is against the upper sheet of the borrowed paper.

"*Let me request that each of you present help in this experiment, each one at a time. And I will keep track of what you do so as to check up later. First, one of you lay a coin on the desk, any kind and remember the date.*" . . . Assume that the spectator lays a half-dollar on the desk. You write on

your paper as each object is laid down. The impression of what you write is, of course, left invisibly on the borrowed paper because of the waxed carbon above it.

"*First, a half-dollar, date 1918. Now, take a piece of paper and write on it the name of any country, city, or town in the world. . . . That's fine . . . Portugal . . . Now, another write the name of any color . . . Purple.*" . . . Meanwhile, you write down each item as it is selected, in list form.

"*Anyone got a bunch of keys? That's it. Eight keys on the bunch. Name any number between one and five million. I'll keep track of it. 48,952. I guess that will be enough for a test. I shall ask you, sir, to hold this list with which we can check up later. You can all pick up the articles now as we have a record of them.*" . . . Give the sheet with list on it to one of the spectators. Casually pick up your other two sheets of paper and put aside.

"*Now, I want you to take a sheet of your own paper here and write a letter or note on it in your own words to my assistant, telling him that we have placed a number of things on the desk here and want him to get into mental communication with me so that he can name these things as we have listed them. Use your own language in the message. Then take the letter and seal it in one of your own envelopes. You may deliver it by messenger or take it there yourselves, as you like.*"

You know, of course, that the top surface of the letterheads bears the secret wax impression of the list. Casually, you turn over the three sheets of letterhead, and gently slide forward the top (unprepared) sheet which will be readily taken by the spectator. As he is writing the message to your assistant, you are carelessly handling the two sheets in your hands and slip the top sheet underneath so the wax impression sheet is on top. As the spectator goes to fold his note, you extend the impression sheet to him and say, "*Here, you'd better put in this blank sheet for the reply.*" You are folding it as you talk, being careful to fold it so the impressions are on the inside and thus avoid smudging with the fingers in handling. The reason for having the wax impression on the back side of the letterhead is for possible emergency. If the spectator should take that sheet on which to write his note, the wax impressions are on the back and will not interfere with his writing. After he has sealed the envelope, you supply the assistant's name, hotel, and directions how to get there.

When the letter is delivered to your assistant, he excuses himself for a few moments. In another room, he takes the Finger Print Developer and powder puff and develops the list on the paper. This method of developing is taught to you later in this lesson. He then takes a pencil and paper and writes out the list of things, making them into sentences rather than just a list. For instance, if you have listed—Eight keys—as one article, your assistant should write: "There were eight keys." He seals his list in an envelope. When the messenger returns with the message, it is checked up with the list kept in the office and found to coincide.

THE YOGI'S PREDICTION

The performer shows an envelope and a blank card. He says that while he is not a fortune teller, he can often foretell how the human mind will think. For instance, he will write a prediction on the card, place it in the envelope, seal the envelope, and have a spectator initial it so that there will be no exchange. The magician then asks one spectator to give him a number between 1 and 100,000; another to name a city, another to call out a color, and still another to name any day of the week. He tears open the envelope, removes the card—and to everyone's amazement, there written on the card are the number, the city, the color, and the day which spectators called out.

PARAPHERNALIA:

1—An ordinary envelope.

2—A piece of red carbon paper, the kind adapted to pencil work.

3—A plain card of a size easy to slip into the envelope, preferably with soft surface that takes a carbon mark readily.

4—A sheet of white or yellow paper smaller than the envelope.

5—A black pencil.

6—A red pencil.

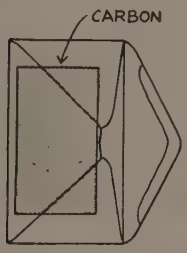


FIG. 1

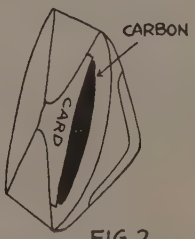


FIG. 2

TO PREPARE:

Cut the carbon paper down so that it fits into the envelope as shown in Fig. 1. Have it come to within an inch of either end, and just below the opening of the envelope so that when the flap is raised it will not be seen. Paste the plain paper side of this carbon paper by the corners to the inside front of the envelope. The carbon side faces into the inside of the envelope so that when a card is placed in the envelope it comes in direct contact with the carbon paper and anything written on the front side of envelope will be transferred by the carbon to the card, Fig. 2.

To Perform:

Come forward with the envelope thus prepared, with blank card, the piece of white or yellow paper, and pencil. Stand on the steps leading down from the stage to the audience.

"*I am not a fortune teller nor a clairvoyant. I do not see far into the future for you and tell you that you will marry a dark-haired gentleman or a widow with six children. But there are times when I can predict things that a human mind will do in the very next moment. I will work preferably with strangers. First, on this card I am going to write a few words. You will note that it is just a blank card. I will write them in red.*"

Show both sides of the card. Using envelope and yellow paper as a rest, pretend to write down four things on card with the red pencil. Scan the audience as you do so and look straight at four people you will use later on. If you desire, you can have four people stand up for the demonstration. In reality, you do not make a mark, but you make the audience believe that you write a prediction. Be careful of your angle of visibility here so that the audience can not see that you are not actually writing. Place red pencil in your pocket.

"*I have written a prediction. I will now place it in the envelope and seal it.*" . . . Open the envelope, being careful not to expose the carbon. Place the card inside between the carbon and back of envelope. Seal the envelope. . . "*Will you, sir, just place your initials on the envelope so that you can identify the envelope later on?*" . . . Give the spectator the regular lead pencil and have him initial the envelope, then take the pencil and envelope from him.

"*I want some spectator to help me. You will do fine, sir. I am a stranger to you, am I not? I am going to ask you to give me the first number that comes into your head. Any number between one and a hundred thousand. Make it as big as you like or as complicated as you choose—whether you say 742 or 4040 makes no difference. What is the number?*"

Let us suppose that the spectator says 6792. He may call out almost anything. Hold the envelope in your left hand with face up. On this place the yellow paper. Take your pencil in your right hand . . . "*Just by way of checking up, I'll write down the number on this piece of paper. Six thousand, seven hundred, and ninety-two.*" . . . Write this number on the yellow paper. It is transferred through the carbon onto the card inside of the envelope.

"*Will you, madam, give me the name of any city that comes to your mind? Any city in the world. . . . Paris? You must have been thinking of styles for a new dress.*" . . . Write down the name, Paris, under the number. This also is transferred to the card.

"*Now, sir, how are you on colors? Name any color you happen to think of . . . Red?*" When a spectator names a color, write it down under the city . . . "*Now, we have seven days in the week. Which day appeals to you most? Thursday?*" . . . A fourth spectator names a day of the week, and you write this down under the color. You now have the four things written on the piece of paper as shown in Fig. 3. Inside of the envelope is the white card with the same things written on it, having been transferred through the carbon paper.

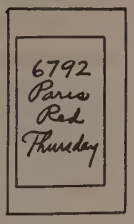


FIG. 3

"*I shall ask the gentleman here to take the piece of paper and hold it so that we can check up.*" . . . Read from the paper while in the spectator's hands. . . "*The gentleman's number—6792, the city was Paris, the color—red, and the day—Thursday*" . . . To the gentleman who initialed envelope: "*Do you recognize your initials and writing, sir?*"

Show him the envelope. Now tear off the end of the envelope, being careful to keep above the carbon paper so as not to expose it. Remove the card and show it . . . "*You see that the prediction was correct. I wrote on this card just what the four people called out. Let us check it up . . . The number—6792; the city—Paris; the color—red; and the day—Thursday.*"

Take the paper from the gentleman and return to the stage. Place the card, envelope, and paper on the table, or in an inner pocket.

NOTE: Show the card freely but do not let the spectators scrutinize it too closely, and they will not discover that it is a carbon copy of what was written on the paper. Writing with a red pencil and using red carbon has great possibilities. It is not possible to use black carbon, as no black pencil writes in a way that resembles the black carbon impression.

RAPID MENTAL TRANSFERENCE

The principle involved here has many possibilities. It was received with open arms into the field of "mind reading" some years ago.

EFFECT:

The performer shows a card, an envelope, and a pencil. He gives the card and pencil to a spectator with request to write any number between one and a million. The card is then sealed in an envelope. The spectator is asked to concentrate on his number. The performer takes the pencil and in a moment writes the spectator's number, digit by digit, on the envelope. The card is then removed from the envelope and the two numbers shown to check.

PARAPHERNALIA:

1—A blank card about 2 × 3½ inches.

2—An opaque manila pay envelope, about 3¼ × 4¾ inches.

3—A pencil.

TO PREPARE:

Take the envelope and insert in it a piece of cardboard. This is done so that when you cut a slit in the front of the envelope, the back or seamed side will not be affected. Cut your slit about 1⅛ inches from the flap end of the envelope. Cut it to within about half an inch from the sides of the envelope. Remove the cardboard. If the slit is made with a very sharp knife or razor blade, it will not be noticeable when the envelope is shown hurriedly. At a distance of a few feet from the spectators, the slit is not visible at all. However, be on your guard, so that the slit is not exposed, Figs. 12, 13.

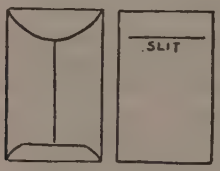


FIG. 12 FIG. 13

FIG. 14

TO PERFORM:

Come forward with the prepared envelope, card, and pencil. Hold the pencil in your right hand. Hold the envelope in your left hand with the slit side down on palm and the flap side upwards. Have the card on the envelope, Fig. 14.

"*Before beginning the demonstration of thought transference, I usually make a test at rather close quarters to determine harmony of thought. Audiences vary just as radio conditions vary. One night you hear a station very clearly, and the next night you perhaps can't even get that station.*" . . . Come down close to audience. If performing on stage, stand on the runway.

"*Will you, sir, be kind enough to help me? I believe you have good power of concentration. Please take this card and pencil and write down any number between one and a million. I suggest that you write a number of three or four digits, though, of course, you have your own free choice. Do not let me see the number—keep that side of the card hidden from me.*" . . . Spectator writes number on card.

"*And I shall ask you to place the card in this envelope.*" . . . Show the slit side of the envelope by taking it in your right hand and then replacing in left. The slit will not be noticed. The envelope held in left hand in

position shown in Fig. 14, makes it easy for the spectator to insert the card without noticing the slit.

"*Keep the number side of the card downward and away from me and just slip the card into this envelope.*" . . . As he places the card in the envelope, guide it so that it goes through the slit and most of the card is between your left palm and the envelope instead of inside, Fig. 15.

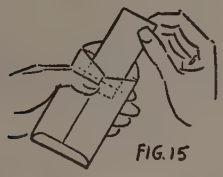


FIG. 15

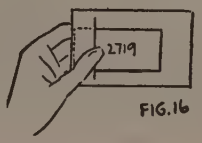


FIG. 16

Watch your angles of visibility. Make sure that no one can see the card outside of the envelope. Hold it close enough to you and stand far enough away from the spectators to cover the card well. Seal the flap of the envelope and hold the envelope in the position shown in Fig. 16. This exposes the numbered side of the card and enables you to read it at a glance. Do not keep your eyes on the envelope but glance at it very quickly and look up again at the spectator who wrote the number. As you talk to him, allow the envelope to slip back onto the palm of the left hand again.

"*You have written a number, sir, of your own free choosing— a number somewhere between one and a million. I have had you write it on this card so that you may the better concentrate on it. Will you, sir, think of your number, one digit at a time, starting with the first? That's fine! I sense the number two . . . Is that right, sir? It is.*" . . . Write the number 2 on the envelope.

"*Now, the next number. Seven—right? Seven . . . The next—that's right, concentrate hard. One . . . correct? You are doing fine, sir . . . Again—the next number. Nine—right? Down goes the nine.*" . . . You have written each number as it is confirmed.

"*Now, try it again. Oh, there aren't any more—that's all there is. All right, then. The number is—two, seven, one, nine. Let us check up.*" . . . Tear open the flap of the envelope, reach inside with your right hand and draw out the card, part of which must still be in the envelope. Show the numbered side to the audience and read the card, aloud . . . "*Two—seven—one—nine.*"

I suggested using numbers, but names could be written and spelled out letter by letter. This principle can also be used to read messages or read questions.

SUPERBA PREDICTION

In the hands of a good performer this prediction mystery, based upon the slit envelope principle described under "Rapid Mental Transference," is amazing.

EFFECT:

The performer states that he is going to write a prediction and asks a gentleman to stand up in the audience. So he takes out a pencil and writes something on a card which he places in an envelope. He asks the gentleman to think of any city in the world, a free choice. The man names the city aloud so the whole audience can hear. Upon opening the envelope and removing the card it is found that the performer had previously written the name of that same city upon the card!

PARAPHERNALIA:

1—A pay envelope with a slit cut across the front near the upper edge, as described in "Rapid Mental Transference." This envelope should be about $2\frac{1}{2} \times 4\frac{1}{2}$ inches.

2—A blank white card about $1\frac{7}{8} \times 3\frac{1}{4}$ inches which will readily go through the slit in the envelope.

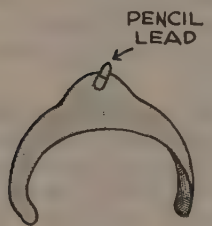


FIG. 1

FIG. 2

FIG. 3

3—A Nail Writer, Fig. 1. This consists of a flesh-colored metal band which fits around the tip of the thumb, Figs. 2, 3, and on whose bottom side is soldered a small tube large enough to hold a short piece of soft pencil lead. With the Nail Writer one can easily write on a card held in the hand without the audience being aware of the action. Because of this fact the clever performer can work wonders. Nail Writers can be purchased from magic dealers.

4—A pencil.

TO PREPARE:

The pencil is in your coat pocket. The envelope and card are on the table and the thumb writer is in your right trousers pocket or some place, easily accessible.

To Perform:

"It is said that a prophet is a person who can tell years in advance what is going to happen. I am not in the prophet class; but it is interesting to observe sometimes what a person will do a short time in advance and how his mind will think. Will the gentleman sitting over there please stand up for a moment . . . Thank you!" . . . The gentleman arises. You pick up the envelope and card from the table and remove the pencil from your pocket.

"You and I have never discussed this demonstration before, have we? In fact you do not know even now what I am going to attempt. I say this because there are many people who can not conceive that a demonstration such as this can be performed in a normal manner without the use of confederates or without preliminary rehearsal . . . Now, Mr. A, even though you and I, sir, have been strangers, I am going to try and predict an operation of your mind ahead of time. So we can easily check later I am going to write that prediction upon this card."

Pretend to write something on the card. In reality you leave the card blank. Replace the pencil in your pocket . . . *"And place the card in this envelope so the prediction will not be exposed ahead of time.*

Place the card in the envelope, flap side towards the audience, and through the slit, as already described in the previous effect. Thus most of the card is on the outside of the envelope. Be careful not to expose same.

"Sir, think of the name of any city in the world . . . any city in any country. I want you to have your own free will and choice, and you have thousands to choose from. Have you thought of the city? Please name that city out loud so everyone can hear it." . . . As you are talking your right hand has casually gone into your right trousers pocket and you secretly get the Nail Writer on your right thumb. The hand is removed. The envelope with card is held in the left hand as in Fig. 4. The right hand is brought up to the right edge of the envelope with the fingers in front of the envelope and thumb with writer attached, behind. The pencil point of the thumb writer is directly on the card.

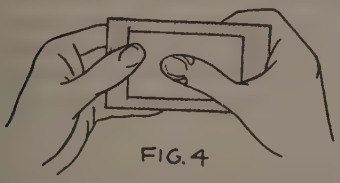


FIG. 4

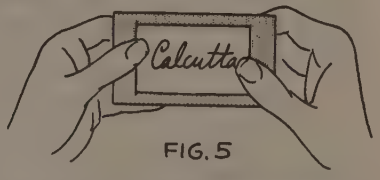


FIG. 5

Let us say that the gentleman assisting calls out the city, Calcutta. With your right thumb you write the word Calcutta on the card, Fig. 5. You will find this is not very difficult, and after a little practice you can

become quite proficient in thumb writing. The movement of the thumb is hidden from the audience by the envelope and the fingers. Drop the right hand to the side and continue holding the envelope with card in the left hand.

"Calcutta is the city that the gentleman has named. He evidently has India on his mind. Sir, out of any city in the world you had free choice, did you not, and yet out of all the thousands of cities you could have named, you decided upon Calcutta."

As you are talking your right hand is again casually placed in your right trousers pocket and the writer slipped off the thumb. Remove hand from pocket, and opening the flap of the envelope, reach in and slip out the card. Crumple the envelope and toss it on the table.

"You will remember that even before I asked you to think of a city I wrote a prediction on this card. I want this other gentleman sitting in front of me to take this card and read aloud what I have written so everyone can hear." . . . *"Calcutta is right."* . . . Show the people sitting nearby that Calcutta is actually written on the card . . . *"Thus you see I have predicted in advance the name of the city the gentleman would think of."*

NOTE: Any subject such as numbers, cards, etc., can be used for a prediction. With a little ingenuity in tune with the times you can present a mystery that will rank as a miracle. But never do more than one effect with this device in any program.

TELEPATHIC PICTURES

This effect is good for stage or club work. If you have any aptitude as an artist, it will work in very nicely as a mental feat and will help you create a sensation.

EFFECT:

The performer asks a spectator to draw any picture or symbol which he chooses on a piece of paper. He tells spectator to fold this paper and place it in his pocket so that the performer can not see it. This done, the spectator is asked to concentrate on what he has drawn. The magician then takes a pad of paper and draws a similar picture. The spectator unfolds his paper and checks up his drawing with that of the magician. This may be varied by having the spectator secretly write a sentence.

The performer then reproduces the sentence word for word on the cardboard or pad.

PARAPHERNALIA:

1—A book with paper jacket on it, such as most books have to advertise it and protect the cover. Use a book of a size that is convenient to handle.

2—A piece of black carbon paper for pencil transfer. Carbon comes in various qualities. You must have the kind which readily transfers pencil markings.

3—A fairly hard pencil. No. 3 is suitable.

4—A black marking crayon.

5—A pad of drawing paper about 11 × 14 inches.

To Prepare:

Cut out a piece of the carbon paper, making it about one-half inch smaller than the book all around. Paste it by the corners to the inside of the paper jacket on the front cover. Have the carbon side so that when the jacket is replaced on the book, carbon side is next to the book, Fig. 1. Place a sheet of white paper the same size as the carbon on the front cover of book so that it is directly under the carbon when book is closed. If you desire, you may paste the corners of this paper to the book, Fig. 2.

FIG 1 FIG. 2 FIG. 3

Replace the jacket carefully around the book again. Trim it down so that it laps the front cover only about one inch. If you do this properly, the book looks like an ordinary book and no one suspects that it has been tampered with. Now, when a piece of paper is put on the front side of the jacket and is written or drawn upon, the pencil marks are immediately transferred to the sheet of white paper underneath the carbon.

Fig. 3 shows how the drawing is made on a piece of paper on top of the book. This same drawing is now also on the piece of paper underneath the jacket. This prepared book is a valuable piece of apparatus and can be utilized in many ways. It is a common thing to use a book to write on, therefore such a book does not arouse suspicion. The spectator thinks you are merely giving him something handy upon which to write.

To Perform:

Have a gentleman come forward to help you and have him stand at your right as you face the audience . . . "*To begin this demonstration, I am going to ask you to take this piece of paper and this pencil—or, if you prefer, just use your own paper and pencil—and draw anything you choose. It may be just something simple—a symbol of some kind, a geometrical design, a*

house, or an animal. Draw anything you wish—the main thing is to draw something. When you do it, however, hold your paper so that I can not see it under any circumstances."

Give the spectator the pencil and paper, then pick up the book and place the paper on the front side of the jacket, directly above the concealed carbon . . . "*You do not have to make a fine oil painting—just any simple drawing that you can make quickly—anything that comes into your mind. While you do this, I shall turn my back. . . After you have drawn the picture, fold up the paper and hold it or place it in your pocket so that I can not possibly see it.*"

When he is ready, turn around and pick up the pad from the table, holding it in the right hand. Take book from the spectator with your left hand, holding the front cover upward. Place the pad on top of the book and hold both in your left hand. Take the pencil from the spectator and place in upper vest pocket. Stand a little to the left and back of the assistant. Now hold the pad and the book up vertically in left hand with the book concealed behind the pad. Neither the assistant nor the rest of the audience should see the book, Fig. 4.

FIG. 4

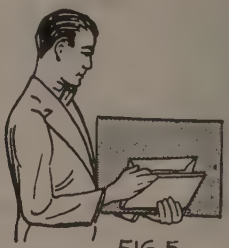


FIG. 5

"*Have you ever had any experience in telepathy, sir?*" . . . With your right hand reach under the front cover of the book and pull the jacket free of the cover. Let the jacket just lie on top of the front cover so that when the proper time comes it will be easy to lift it and see the drawing reproduced through the carbon paper on the paper on the front cover of the book, Fig. 5.

"*Have you ever suddenly had a feeling that so and so was doing a certain thing and then found out that exactly what was in your mind, has happened? Some people call these feelings presentiments, others just call them hunches. I have asked you to draw a picture of some sort for me. You still have the paper.*" . . . The eyes of the audience go to the spectator. With your right hand lift the upper flap of the jacket. Glance quickly down and look at the duplicate picture transferred to the paper.

It takes but a moment to do this. Let the jacket fall back into place. Now allow the book to come up into vertical position against the

pad again. Let the cardboard pad drop in a horizontal position so that the book is exposed beneath it. Do this as you gesture with your left hand towards the spectator . . . "*Now, I want you to concentrate on what you placed on the paper. Keep it well in mind.*"

Drop the book onto the table as you say this, and pick up the black marking crayon . . . "*Sometimes it is almost impossible for me to catch certain mental vibrations, but I believe you are going to be a good subject and will concentrate so that I will have no trouble in performing the demonstration.*

"*On this pad I shall endeavor to follow your mental thought waves and vibrations so that I can duplicate as nearly as possible your thoughts. You think of the drawing you made and keep your thoughts moving on the lines of it.*"

With your right side turned to the audience, hold the pad in your left hand and pushed against your chest for support. Begin to draw, making sure that the audience can see you easily as you progress with the drawing. Make the drawing as nearly like the spectator's as possible, Fig. 6. Sometimes stop a moment and tell him to concentrate on the drawing a little more.

FIG. 6

"*Now, sir, will you please unfold your slip of paper and let us all see whether I have caught your mental vibrations.*" . . . Take the paper from the spectator and show his drawing to the audience . . . "*I have been pretty successful, have I not?*"

A "ONE MAN" MIND READING ACT

This requires no assistant and is adapted to both stage and parlor.

EFFECT:

The performer passes out small slips of paper and pencils with the request that spectators write questions, etc. (as in other Mind Reading Acts). The papers are folded, collected, and placed on a table. The performer picks up a tablet and pencil to help him get mental impressions. Then he picks out one of the slips of paper and puts it aside. He writes down his impression of the message contained on this slip of paper. If it is a question, he answers it. The slip of paper is then unfolded, and the message in it is found to check up with the performer's impression. The paper is refolded and passed down to the writer. Another slip is picked out and the same routine carried through with it, and so on with as many slips as the performer has time to handle.

PARAPHERNALIA:

1—Slips of paper, 2 × 2½ inches.

2—A glass bowl or plate for collecting slips.

3—Pencils, fairly soft lead.

4—A commercial size tablet, 8½ × 11 inches. Remove its cover.

5—A candlestick and candle.

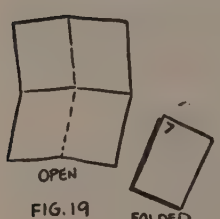


FIG. 19

TO PREPARE:

Cut a slit in the top of the candle large enough to hold a folded slip of paper. Fold each piece of paper in four, and crease it well. Mark a small number with pencil in the corner of each slip, starting with 1 and continuing upward. Open the slips again. The purpose of folding them beforehand is to have the spectators use the same folds and thus have all the slips uniform in appearance, Fig. 19. Have the slips on a plate or in a glass bowl with the pencils. Have the tablet and pencil ready.

TO PERFORM:

Your opening speech may be like the one used in the Crystal Gazing Act. Pass out papers and pencils to the spectators and request that they write questions, numbers, dates, etc., and sign their names to the slips. Tell the spectators that each slip is numbered and that they should fold their slips so that the number is on the outside. Tell each to remember his number.

Collect the slips on the plate or in the glass bowl and take up the pencils. As you return to the stage and your back is towards the audience reach up to the plate with right hand and palm one of the slips—using either the Finger Palm or the Front Thumb Palm method. Keep the back of your hand towards the audience. Notice the number on the slip of paper if you can. If not, you can get it later. Let us say it is No. 8.

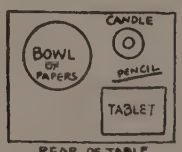


FIG. 20

FIG. 21

Place the bowl with slips on the table. Have the table arranged as shown in Fig. 20. Pick up the tablet with your left hand. Turn to face the audience, holding the tablet as shown in Fig. 21. Your fingers are in

front, and thumb in back of the tablet. With a natural movement bring your right hand back of the tablet and place the slip of paper under your left thumb, Fig. 22. Then continue the movement of your right hand over the top of the tablet to reach for the pencil on the table.

FIG. 22

FIG. 23

With pencil in your right hand, grasp the bottom edge of the tablet, releasing the left hand with the slip of paper. Keep the left hand screened by the tablet, Fig. 23. With your left fingers open the slip of paper and hold it pressed against the back of the tablet with the left thumb. Grasp the bottom edge of the tablet again with your left fingers. The right hand with pencil is now released, Fig. 24.

"*Not only do I find that having you write your thoughts helps me to catch them, but also I find that if I write myself, it enables me to concentrate better and to tune in more readily to outside impressions.*" . . . Scribble hurriedly on the tablet and hold it up to the audience, always keeping the back of it with slip of paper toward yourself. This brings the tablet up and the slip of paper in your line of vision. Quickly read the message on the slip, Fig. 25. Bring the tablet down again toward your left. Grasp its bottom with your right hand and quickly refold the slip with your left hand. Quickly bring the left hand back into position again, the thumb holding the slip on the back of the tablet and the fingers in front at the bottom edge. As you do this, you must keep up your patter to misdirect attention. Say something like this:

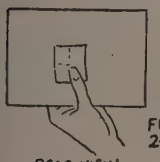


FIG. 24

REAR VIEW

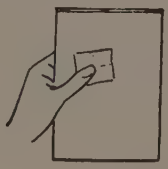


FIG. 25

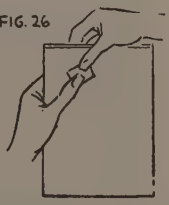


FIG. 26

"*This isn't spirit writing, however. Somehow, the spooks have never been so communicative with me as to jump around on my paper.*" . . . Turn the tablet upright again, forcing the slip upward with your left thumb. Grasp the tablet at the top with your right hand, the fingers in front and thumb in back. Push the slip up under the right thumb, Fig. 26.

Drop the tablet to your right side, being careful to keep its back concealed. Reach over and take a folded slip of paper from the plate on the table and hold it up in your left hand, Fig. 27. Notice number on this slip—say it is 21. The slip you already have is No. 8 . . . "*Will No. 8 please concentrate for a moment? Fine! I get an impression from K. R.*"

Place the No. 21 slip in the slit at the top of the candle. The audience thinks you are getting impressions from this No. 21 slip. In reality, you are giving the message from the No. 8 slip you have in your right hand behind the tablet, Fig. 28. Pretend to write impressions on the tablet as you call them out. Under cover of the tablet finger palm the No. 8 slip in your right hand. As you hold the pencil in your right hand also, it helps to conceal the slip.

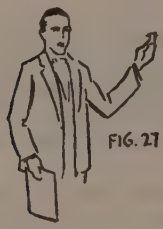


FIG. 27

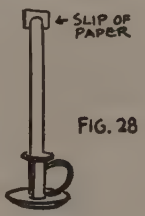


FIG. 28

FIG. 29

Suppose the message on the No. 8 slip reads—"Will our house be finished by September? Mrs. Karl Richmond." . . . "*K. R., where are you? Mrs. Karl Richmond. That's it, hold up your hand. You want to know something about a future event. It has something to do with building. I get an impression of a home in process of construction. Is that right? Are you thinking of a home which you are building? What's the matter? Do you want to get into it by September? Just keep in touch with the contractor. He can push ahead or delay, and your contact with him will help you get action. I believe I got your mental impression all right.*"

Pick up the No. 21 slip from the candle with your left hand. Place the tablet and pencil at the rear of the table with your right hand. Bring your hands together and open up the folded No. 21 slip. Read the message to yourself. Perhaps it is this—"Tell me my telephone number, Main 684-J—William K. Smith"—Pretend that you are reading Mrs. Karl Richmond's (No. 8) message . . . "*That's right. You wanted to know about finishing your home in September, as I said.*"

THE BILLET SWITCH:

The moves of unfolding, folding and switching the slips are very important. Study and practice these movements very carefully. Do not go any further until you have mastered them. Practice before a mirror.

After you have picked up the folded slip from the candle hold it in the position shown in Fig. 29. Push the left thumb between the folds of

the slip and push up the rear part, Fig. 30. Now open the slip completely. Open your right hand and slide the open slip into your right hand so that it covers the palmed, folded No. 8 slip, Fig. 31.

FIG. 30

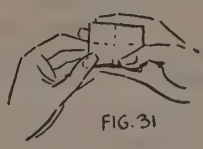


FIG. 31

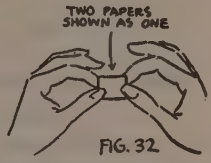


FIG. 32

Fold the No. 21 slip again by pushing over the left side of it with your left thumb. Then fold over the top part to the rear, pushing it down with your right index finger. Press the slip down on top of the No. 8 slip in your right palm, apparently to crease it well. Take both slips pressed together between thumbs and forefingers of both hands. Show freely as one slip, exposing the palms of both hands to the audience, Fig. 32.

Now hold the slips pressed against the first three fingers of your right hand with the right thumb, Fig. 33. The right thumb draws the top slip back into the right hand, ready for finger palming. This slip is No. 21. The left hand takes the under slip which has been finger palmed all the time in the right hand. This slip is No. 8—the message on which you just read, Fig. 34.

FIG. 33

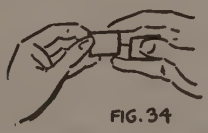


FIG. 34

FIG. 35

Drop the right hand to your side. As you do so, curl three fingers of the right hand inward and finger palm the No. 21 slip. Keep the back of your hand to the audience, Fig. 35. Return the slip in your left hand—No. 8—to the spectator who wrote it . . . "*I will just return the paper to the owner so that she may keep it as a souvenir.*" . . . Step down to the audience far enough to hand the slip to someone to pass along to Mrs. Richmond. In some cases, if owner is near enough to you, you may deliver the slip personally.

Go back to your table and pick up another slip of paper. Suppose it is No. 19. Call out number of slip palmed in your right hand . . . "*Number 21, Number 21—where are you?*" . . . Place this No. 19 slip in the slit of the candle. Pick up the tablet and pencil again and pretend to write impressions . . . "*I get an impression from W. K. S. Concentrate, Mr. Smith. You want me to tell you what your telephone number is. If I had a telephone book here, it might be easy. Isn't your first name, William? Wil-*

liam K.? Think of your number, please—first the exchange, Main—isn't that right? Now the numbers—SIX, EIGHT, FOUR, J. Main 684J."

Lay the tablet and pencil on the table again and pick up slip No. 19 from the candle. Open it as before and pretend to check up on Mr. Smith. You now go through the routine of folding the slip and switching it for the palmed slip in your right hand as just explained. See Figs. 29 to 35. Return slip No. 21 to its owner.

Pick up another slip—say, No. 7. Do not use the tablet from now on except to accent a point or draw a picture. As you pick up each slip, call out the number of the slip palmed in your right hand. In each case, tell spectator your impression or answer his question, then go through the routine of opening the slip apparently to check up but really to read the next message. Then refold the slip and switch it for the palmed slip from your right hand then return the answered slip to its owner.

Continue with as many messages as time permits. Put your best showmanship into the last message or question. Dispose of the last palmed slip by placing in your pocket. This method of reading one ahead will be found very useful. Some member of your audience may have heard of the one ahead method, but this one completely baffles them for you apparently return the slip to the owner. In the old method the performer merely opened the slips and read one ahead but did not return the slips. The important thing here is to start properly and get the message from the first slip, then everything works smoothly.

A MODERN CRYSTAL GAZING ACT

An ingenious yet simple method of working which appeals to many. The performer passes out blank cards, envelopes, and pencils to the audience. Spectators write any question they desire answered, or numbers on coins or bills, telephone numbers, addresses, etc., on the cards. They then seal the cards into the envelopes. Envelopes are collected and placed in a glass bowl on the table in the center of the stage. The magician takes a crystal ball and gazes into it. Then he begins to read off questions and answers them. He gives the numbers written, etc.

PARAPHERNALIA:

1—Blank cards, size about 2 × 3½ inches.

2—Manila pay envelopes, large enough to hold the cards and opaque enough so that the writing on the cards will not show through.

3—Pencils, fairly soft lead.

4—A crystal ball with small pedestal.

5—A special book for question reading.

6—A special collection basket.

7—A glass bowl.

8—Small table or stand.

9—A pair of scissors.

10—Other accessories according to the requirements of your act.

To Prepare:

Cards and Envelopes: You must prepare duplicate cards and envelopes for those which you pass out to audience. If you pass out three dozen cards to the audience, take another three dozen, seal them into as many envelopes, and place in the sides of the prepared collection basket.

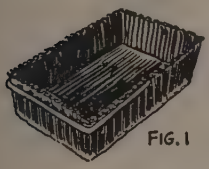


FIG. 1

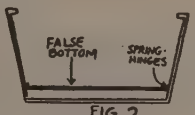


FIG. 2

FIG. 3

Special Collection Basket: To the audience this basket looks like a decorated basket. It is in reality, a cleverly constructed piece of apparatus used for exchanging envelopes placed in it by the audience, for duplicates prepared by the performer, Fig. 1. The basket has a false bottom of two pieces, each being spring-hinged to the sides about one-half inch up from the real bottom of the basket, Fig. 2. Each part of the false bottom swings up against the sides of the basket and is held in place by catches just under the handle which is across the middle of the basket, Fig. 3.

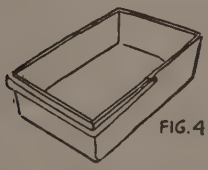


FIG. 4

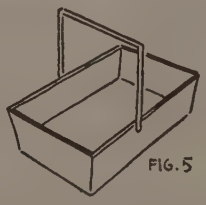


FIG. 5

When the handle is dropped down, the catches hold the parts of the false bottom up against the sides of basket, Fig. 4. When the handle is raised, the catches are released and the parts of the false bottom fall into place, Fig. 5.

This basket is usually made of reed and lined with satin to make it decorative and to conceal the mechanism. It is much better to have it

built by an expert than to try to construct it yourself. This basket is much better than the usual "spirit basket" as there is more room in it for concealing questions. This basket is very valuable for it has many uses.

To prepare for your performance, divide the duplicate envelopes. Place one-half of them on one side of the false bottom and other half on other side. Swing the two sides of the false bottom up and secure with catches by lowering the handle. On the real bottom, drop the same number of cards, envelopes and pencils, ready to be passed out to audience, Fig. 6.

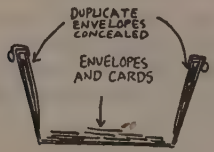


FIG. 6

FIG. 7

Crystal Ball: The crystal ball is just a round glass ball and not the expensive kind. It is used merely for effect and has no magic properties so the quality of it does not matter. You merely lead spectators to believe that you see visions in the crystal, and it also serves to misdirect the attention of the audience, Fig. 7.

The crystal has been associated with clairvoyants and psychics for many years. Many people study crystal gazing seriously, hoping to reach the stage where they can see visions and foretell future events in the crystal. If anyone has ever seen mental pictures or future events in a crystal, it is because he stretched his imagination I hope you will never take the crystal seriously. It is merely an accessory to give suitable atmosphere to your work.

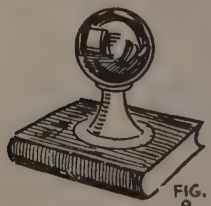


FIG. 8

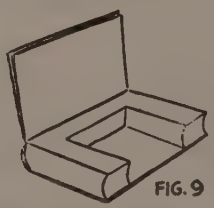


FIG. 9

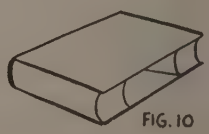


FIG. 10

Mystic Book: This book looks like an ordinary book, on which you place the pedestal with the crystal ball, Fig. 8. It is prepared, however, in this way: Take a book of fair size—about $5\frac{1}{4} \times 7\frac{1}{2} \times 1\frac{1}{4}$ inches. With a sharp knife, cut away part of the book as shown in Fig. 9. Do not cut the first two and the last two pages in the book. Cut a few pages at a time until you have cut them all. Close the book. Turn the prepared side away from the audience and they will never suspect the book of being prepared, Fig. 10. The space in the book is for concealing cards

on which the spectators have written. As you pretend to gaze into the crystal standing on the book, you slip out the cards a little and read them.

STAGING THE ACT: The act may be presented from many angles. It may be given Hindu, Chinese, Persian, Egyptian, or modern dress. Decide on the manner in which you want to present it, and have your settings and costume bear out the part you are playing. If Hindu, use a Hindu costume and have your stage settings of Hindu design. Sometimes the burning of incense helps to create a suggestive atmosphere. If you make the act modern, wear dress, tuxedo, afternoon, or business suit. The cutaway coat and striped trousers make a dressy appearance.

TO PERFORM:

Have the collection basket ready with cards, envelopes, and pencils on the table. The crystal ball and mystic book are offstage. Here is a suggestion for your introductory speech, which you should vary to fit your style of presentation:

"Ladies and gentlemen: Down through the ages men have been interested in mind reading and the foretelling of events through mental power. As a result, an amazing number of clairvoyants, fortune tellers, spirit mediums, astrologers, mind readers, psychics, and what not, have arisen, claiming supernatural power.

"Science has established, however, that those things which seem to have a supernatural aspect are merely natural phenomena. What at one time appeared to be superhuman is now recognized as merely mental development. Modern research has brought about astonishing revelations with regard to man's mental powers. It has shown that we all possess similar mental powers but that these powers vary greatly in development. Some by inheritance and development are strong in the artistic, others in the mechanical, others have peculiarly strong development of mental powers.

"The discovery of the radio has awakened startling realizations. You sit in the privacy of your home, and by the mere turning of a knob, you bring in music and programs from cities thousands of miles distant. It seems hardly possible, yet it is so. Imagine the effect if several hundred years ago you could have introduced a modern radio, or even a phonograph for that matter! The people would have believed that you had supernatural power and brought the voices and music from some distant planet. They would have believed that they heard spirit voices or the singing of angels.

"Now that we understand the wonders of the radio, which is just a piece of mechanical construction, we stop to think of the even greater wonders which might be accomplished by the human mind when it is properly attuned. We have all had odd mental experiences. The 'phone rings and we instinctively feel that it is Aunt Mary calling, and, sure enough, we answer and it is Aunt Mary. We get a mental 'hunch' of something which is going to happen. This is an example of being mentally attuned.

"These things have interested me for some time, and I have experimented with mental reactions. Some of these experiments I want to present to you this evening, not as a fortune teller or clairvoyant, but just a regular human being dealing with impressionistic problems. I have found many interesting things about your mind and my mind, and if you will follow carefully what I say, we can uncover some interesting things. My success depends upon your willingness to help. Some people try to do the opposite from what I tell them so as to trick the performer. This is the same as telling these people to turn to number 50 on their radio and they will hear New York, and having them turn to number 80 instead. Of course, they can't get New York because they didn't follow instructions, and then they say, 'There! I knew you couldn't get New York!' There is nothing magical in radio messages, nor is there anything magical in mental messages. You must follow the law to get results.

"The first thing necessary is for you to concentrate. So many things run through our minds that to keep our minds on one certain subject seems almost impossible sometimes. For this reason, I am going to have you write your mental message. The process of writing impresses the message on the mind. Many times writing is not necessary when a person has developed great powers of concentration and is in a quiet place. In an audience, however, writing proves to be the most effective way of concentrating. I will pass out cards, envelopes, and pencils. On the card write your message distinctly and carefully to impress it on your mind. Then seal the card in the envelope.

"Now, as to what you should write. Perhaps you would like to ask a question—perhaps some problem is bothering you. But remember, no foolish questions—for they have foolish answers. Perhaps you would like to write the date of one of your coins, the number of a bill, your telephone number, the name of your watch, the name of a great event and when it happened—or, if you like, you may draw a simple picture or design like a circle, a square, a triangle, or such. At the bottom of the card write your name—then seal the card well in the envelope."

Take up the basket and pass out cards, envelopes, and pencils. Distribute them over the house. Give a card, an envelope, and a pencil to a person. As you move about among the audience, keep up a running talk about what spectators can write or draw and about sealing cards in envelopes, etc.

After sufficient time is allowed for writing, collect the envelopes in the basket and the pencils in your hand. As you go back to the stage, raise the handle of the basket. This causes the false bottom to fall into place, covering spectators' envelopes and exposing your duplicates. Be careful that no one can see into the basket. Walk over to the table on which is standing a glass bowl. Pour out the envelopes from the basket into the glass bowl, holding the opening of the basket toward the audience to show that the basket is really being emptied. Casually place the basket offstage.

The assistant helping you takes the basket off-stage, opens the false bottom, and pours the envelopes with cards out on his table. With sharp scissors, he quickly cuts open the ends of the envelopes and takes out a dozen or so cards—the number depending upon the length of your act. The assistant arranges these cards, with writing uppermost, in a little pile and places them in the left side of the mystic book. He places this book, the crystal and the pedestal in a handy place for you offstage, Fig. 11.

After you place the basket offstage, there is a wait while the assistant prepares the cards. I suggest your filling in the time with short mental mysteries described elsewhere in this lesson.

READING THE MESSAGES: The crystal ball, the pedestal, and the book are brought in and placed on the table, as in Fig. 8. When carrying in the book, it should be held horizontal, and at all times the opening is kept to the rear. Take care not to disturb the arrangement of the cards inside the book. Hold the crystal ball in your hand while you offer this explanation for using it.

"*The crystal has long been associated with mental and occult phenomena. Men have bought fine crystals valued at hundreds of dollars in the hope of seeing something in them to foretell the future or to read men's thoughts. To me the crystal is a means of helping me to gain intense concentration and to attune my mind to outside forces.*"

Place the crystal ball on the pedestal on the book. You can stand up or sit down behind your table. Gaze at the crystal and as you do so, slide out a card from the book with your hand. Pull it out just far enough to glance at it. Continue to look at the ball and slide the card to the right side of the opening in the book. You can still glance at it, if necessary, and it is now out of the way of the next card. Now look at the audience.

"*Concentrate on the thing you want me to tell you. Concentrate on what you have written. When I call out your name, please raise your hand. Just as in radio, I can not tell where messages are coming from. If you will let me know just where you are, I can work directly with you.*"

Suppose the first card has on it this message—X16526518B, Thomas Coleman—You know that this is a number on a bill. The letter on the end tells you that, for bills come in lettered series . . . "*Ah, here is a message from T. C. Who signed himself with T. C.? Thomas Coleman is the name. I get, Mr. Coleman, that you want me to tell you a number on a bill which you have. If you have the bill handy, will you please take it in your hand and concentrate on the numbers one at a time? Are you ready? X-1-6-5-2-6-5-Seven—no not 7—it's a 1—the next is 8—the letter is B.*"

Continue working this way with the other cards. You should have no trouble in getting your information from the cards without being detected. If you find one card which gives you a chance for good showmanship, hold it back for the closing number and come out strong with it. To answer this feature card, take the crystal from the pedestal and come down front with it—then answer it. Should someone draw a picture, draw a duplicate of it on a piece of cardboard with black crayon, or a slate with white chalk, to make an effective finish for your act.

THE BALLOT BOX: This is another piece of apparatus for collecting and exchanging slips or envelopes that is simple to construct. It will hold more envelopes than the basket. It consists of a wooden box with a slot in the top into which the slips or envelopes are dropped, Fig. 12. The box is then taken upon the stage and the bottom of the box is opened and the slips or envelopes allowed to drop out into a glass bowl.

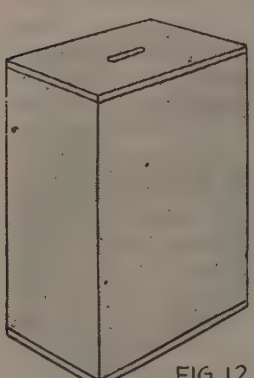


FIG. 12

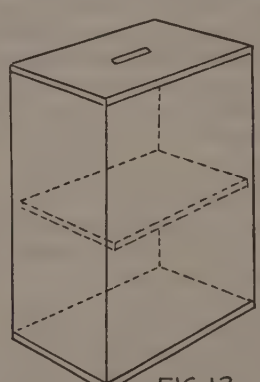


FIG. 13

FIG. 14

But the box is not as innocent as it seems because there is a wooden partition across the middle, in reality a hinged door held in place with a catch, so that there are two compartments in the box, Fig. 13.

The fake slips or envelopes are put in the bottom compartment and the spectators' slips or envelopes are dropped through the slot and fall into the top compartment. The fakes fall out into the glass bowl. The box is taken back stage, the inner door or partition is unlatched and opened, Fig. 14, and the real slips or questions allowed to fall out so the desired information may be gotten from them.

SUGGESTIONS:

If you are working under conditions where there are no other acts backstage and your assistant has full freedom, you may use this clever plan for getting information. Have the assistant copy the cards onto a blackboard with white chalk or a large cardboard with heavy crayon. He

then stands at the right front of stage back of wings and holds up the cardboards for the performer to read, Fig. 15. Be careful that the assistant can not be seen by the audience. A glance or two will convey the information to you, and you can hold the crystal ball and move about on the stage while answering questions and giving out information.

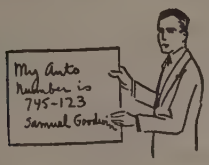


FIG. 15

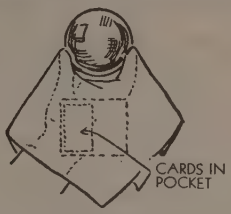


FIG. 16

Another ruse is to take a piece of black velvet about twelve inches square. With a smaller piece of black velvet, make a pocket in one corner of the large piece. This should be large enough to hold cards and allow room for sliding them to the side out of the way. The pocket should be on the under side. Place the piece of velvet over your left hand and grasp the crystal ball through it in your left fingers. Under cover of the velvet, raise a card with your right hand and glance at it, then slide it to the right side of the pocket, out of the way. Keep your eyes apparently on the crystal all the time, Fig. 16.

The crystal ball may be eliminated and the tablet idea substituted as taught you later in this lesson. This merely requires copying the cards onto a tablet.

THE EXCELSIOR MIND READING ACT

These are the three fundamentals in presenting a mind reading act:

1—To ascertain secretly what a spectator wants to know.

2—To answer the spectator to his complete satisfaction so that your remarkable ability impresses him.

3—To present the work in such an interesting manner that it holds attention, stirs the emotions, and is long remembered.

In this lesson you are given various methods of ascertaining what the spectators write. The means employed in this Excelsior Act are among the best and have been the basis for some of the most successful acts in the business. If it is intended to perform in parlors, in clubs and on the stage, it is recommended that you perfect yourself in several of the methods herein, and thus enable you to meet practically any conditions, with or without an assistant, etc.

In answering your spectators' questions, you must be positive and convincing. Talk distinctly and loud enough to be heard by everyone. Talk directly to your spectators so that they are convinced that you mean what you say. Drive your points home. Beware of anything half-hearted or apologetic. Keep using the power of suggestion and let nothing creep in to destroy your audience's conception of you as a "Super-Mentalist."

To create interest, your work must be highly entertaining. Introduce comedy as often as possible, even if you have to use an occasional "fake" question. Pretend that a certain question or problem was put to you and have a funny answer ready. Look at the audience without concentrating on any certain spectator so that no one person will think you spoke directly to him. Some powerful effects can be produced this way. When you are seriously answering questions, strive always to do so in the most interesting manner possible. Make your act so interesting that people will want to see you again and again and will talk about you so much that others will want to see you—and so on until your success artistically and financially is assured.

This act requires the use of an assistant. In some cases, he is used behind the stage; in other cases, he is used to go through the audience with paper and pencils. Then again when a lady assistant is used, she is often placed on the stage to answer questions while the performer goes down through the audience to check up on people wanting information. Sometimes two or more assistants are desirable. This act can, however, be presented by the performer alone if he has a few minutes between acts.

EFFECT:

Pads of paper and pencils are passed out through the audience, and spectators are requested to write anything they choose on the paper. They may write telephone numbers, addresses, names, questions, or make drawings. Then each is told to tear off the paper, fold it, and place it in his pocket. The performer or assistants at no time touch this paper on which is written the information or question. In spite of this, the magician is able to sit on the stage and tell what the spectators have written and to go about answering the questions. If a drawing has been made, the magician takes a pad of paper or goes to a blackboard and draws a duplicate.

THE ANNA EVA FAY METHOD:

For years the late Anna Eva Fay created a sensation in the theatres across the country. People flocked to the theatres to see and hear her. First I am going to give you her original system for getting information from the audience and then I am going to give you Ralph Read's wonderful improvement.

In the Anna Eva Fay method pads of paper were used which were about $8\frac{1}{2} \times 11$ inches in size. The perforated pads were the best since

each sheet was divided into three to five sections and could be easily separated one from another because of the perforations, Fig. 1.

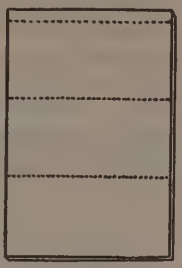


FIG. 1

Take the tablets of white paper and on the *under side* of the *third* sheet down from the top, rub over it with white paraffin. Be careful to cover all parts of the sheet except near the edges. It is easiest done by opening the pad between the third and fourth sheets and placing the pad at the edge of the table with the first three sheets on the table. The sheet can be easily waxed without mussing. With a cloth wipe off any surplus wax.

Do not remove the paper from the tablet or pad to do this. If you do it properly, a spectator can run through the pad without detecting any special preparation. The surface of the under side of the third sheet will be slightly waxy in texture, but not enough to make it noticeable to a spectator. This waxed surface acts like a carbon paper—a white carbon.

If you take a hard lead pencil and write something on the first or second sheet of the pad, you will find that the wax will cause an imprint on the upper side of the fourth sheet, of what was written. You can not see it, but it can be brought out by a developing process. Take a bit of cotton, or a powder puff, dip it in the Finger Print Developer (see under Ralph Read's Improved Method) and daub lightly on the paper. The developer will adhere to the waxy impressions on the fourth page. It is then easy to read what has been written.

So you see, you need not have the actual slips on which the spectators wrote. You merely collect the pads and pencils and, then behind the scenes develop the fourth pages of the pads. Thus you bring out what was written. The audience is so much interested in holding on to their written slips that they are not suspicious of the pads. These are casually collected to get them out of the way and then taken back stage. Hard pencils are used and are furnished to the spectators so that they will have to bear harder in order to write and thus make the imprint clearer.

RALPH READ'S IMPROVED METHOD:

Years ago Ralph W. Read, the editor of the *Tarbell Course in Magic*, was a manufacturer and dealer in magical apparatus in Chicago. The name Read and Covert was known to magicians the country over. Read specialized in practical effects and was constantly bringing out new and improved methods. He specialized to a great extent in mental and psychic mysteries. He sought better ways and more foolproof methods of doing things. I shall never forget the time that the Great Alexander, famous for his theatre "mind reading act," came into Read's magic studio and noticed a telephone on the counter, which had no connections. Alexander

picked it up, took off the receiver and jokingly called up the "Spirit World." He almost fainted with amazement when someone in the "Spirit World" apparently answered him through the receiver and held a conversation with him. Ralph Read had devised and perfected a mystifying use of the induction system, a forerunner of wireless telephony.

So at the height of Anna Eva Fay's success with her stage mind reading act, Read saw certain weaknesses in the construction of the pad and worked out a new one that fooled the wise ones. It revolutionized the pad writing methods, and mentalists welcomed the idea with open arms.

One day a mentalist came into Read's store to buy something new for his act. Read said, "I've got a new pad for getting messages you'll like. I'll make one up for you." So he reached up amongst the shipping room materials and took out a piece of cardboard.

"Give me three sheets of that stationery over on the desk and two of those metal fasteners." . . . So Read punched a couple of holes near the end of the cardboard, laid the paper evenly on the board and affixed the three sheets to the board with the fasteners. He gave the pad to the mind reader and said, "Now go over in the corner, turn your back to me and write on the paper any question you want answered."

The customer did as directed; tore off the sheet of paper, folded it up, and pocketed it . . . "Now give me the pad," Read continued, "and remember that the secret is in the pad."

"What do you mean, the secret is in the pad?" replied the man, thinking Read was trying to mislead him by using a method entirely apart from pad writing. "You can not get any information from that pad because it is nothing but a piece of cardboard and three sheets of your stationery which I picked out myself and I know there is no wax or carbons used to get any impressions in this set-up."

"Well, I'm still telling you, it's in the pad, and now give me a chance to go out of the room a minute or two." . . . When Read came back he said, "That's a fine question to ask before you have paid out your money for a pad! . . . The question you asked was, '*How do you do it?*' " . . . And that was the question the mind reader had written. The man stood speechless with amazement.

How did Ralph Read fool that customer? What was the method used that stage mind readers would readily spend one hundred dollars, or even five hundred dollars for, if necessary? That is the method I am about to explain to you . . . "I get it from a waxed impression on the paper," Read explained.

"What do you mean you get the information from a waxed impression on the paper?" said the mentalist, "I picked up that paper from the desk, and there was no wax on that paper."

THE RALPH READ SECRET: There was no specially prepared waxed sheet of paper and for this reason any sheets of paper could be used. *It was the cardboard that was waxed on one side.* The sheet of paper against the waxed side of the cardboard received the impression in wax for future development with finger print developer later on, behind the scenes. The developer used by the finger print experts in the police departments brought up the waxed impressions in a sharp distinct black that mere lamp black powders would not do. The writing when developed from the impression is reversed but can be easily read in a mirror.

HOW THE PAD IS CONSTRUCTED: Read used a heavy type of pressed grey cardboard, smooth on both sides and cut to 8½ × 11 inches in size. Near one end, two holes were punched, Fig. 2. One side was rubbed all over with a cake of white paraffin—such as is used in canning—and then the paraffin is rubbed down and smoothed with a piece of cloth. Properly done, the cardboard looks unprepared and gives no suspicion of being waxed.

Three sheets of paper 8½ × 11 inches were used. These are perforated in a special manner by means of a pattern tracer commonly used by dressmakers. This tracer consisted of a small wheel which has sharp points evenly spaced a short distance apart around the circumference. The wheel is attached to a handle so it will roll easily across a piece of paper and cut holes into the paper as it rolls across. This perforated paper is easy to tear.

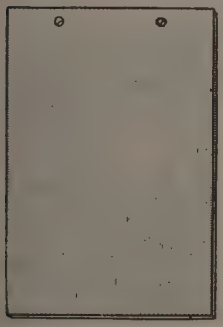


FIG. 2

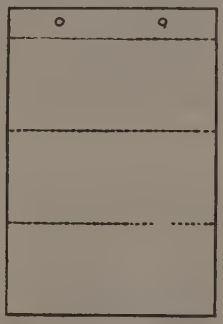


FIG. 3

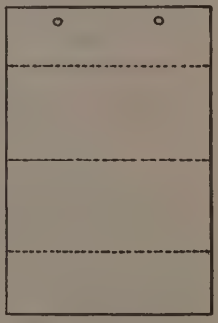


FIG. 4

Stationery stores carry perforated paper pads which will also answer the purpose to supply the proper perforated paper. The first or topmost sheet is perforated as in Fig. 3. The second sheet is perforated as in Fig. 4. In this way the perforations do not come on top of each other when one sheet is on top of the other. This is done so that when a question or statement is written across one of the sections on the second sheet it will

not overlap the writing of the topmost sheet when the wax impression is made on the third sheet.

The third sheet should be just a plain sheet of paper without perforations. This third or bottom sheet is against the cardboard and receives the impressions to be developed. Punch holes in the top of the papers to match the holes in the board and fasten to the cardboard with metal paper fasteners, Figs. 5 and 6, front and rear views.

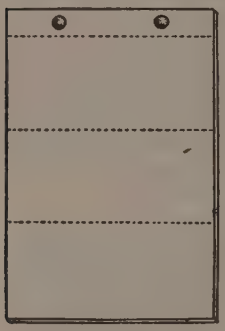
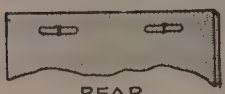


FIG. 5



REAR
FIG. 6

PARAPHERNALIA:

1—A few Ralph Read "mind reading pads."

2—A No. 3 lead pencil, to go with each pad.

3—A box of Finger Print Developer, which can be had from Institute of Applied Science, 1920 Sunnyside Ave., Chicago, Ill.

For those who want to make their own developer to bring up the waxed impressions, here is Ralph Read's own formula: Lamp Black, 7 parts; Fine Graphite, 2 parts; Acacia Powder, 1 part—all well mixed together.

This is not rubbed on, nor is it sprinkled on the sheet to be developed. A long row or ridge of powder is run across the top edge of the paper, then allowed to gently slide down the tilted sheet of paper. The powder thus passes over the entire sheet, bringing out all the wax impressions thereon. Be careful not to shake the clinging powder off the impressions which are backwards, or in reverse, on the paper, and must be read by holding the paper before a mirror.

4—Some cotton or a powder puff.

5—A writing tablet—$8\frac{1}{2} \times 11$ inches.

6—A mirror.

TO PREPARE:

Have your pads and pencils ready to pass out. The Finger Print Developer, powder puff, mirror, tablet and pencil are backstage in the dressing room, where secrecy can be maintained.

TO PERFORM:

The number of pads and pencils that you pass out depends greatly upon the size of the audience. Each pad is good for from eight to ten people. These pads and pencils should be passed out in various parts of the audience by your assistant early in the program so as to allow time for

developing backstage. Give the people in the front, middle, and rear of the house a chance to write. Assistants can explain to the people that they write on the lower slip first, tear it off, fold and retain it; then to pass the pad on to someone else to write. The assistants should watch that only the two top sheets are used. Should the third sheet be used in some cases, do not worry as only about fifteen or twenty questions are needed anyway and the other pads will supply them. Experience will help you to govern the writing on the pads. In small groups where the performer is working alone he can pass out the pads in advance himself and have the pads finally passed back minus the written questions.

I am not giving you a set opening speech but only offering one from which you can get some suggestions to write out one of your own. Just say enough for a satisfactory explanation and dramatic presentation.

"*Ladies and gentlemen: Perhaps never in the history of the world have people been so interested in mental communication, telepathic problems, the occult and the psychic as they are today. Recent discoveries and experiences are bringing forth phenomena that have invited careful investigation. With the development of radio and the traveling of vibrations over such great distances—things which have been developed mechanically—one wonders what could be accomplished by such a wonderfully attuned organism as the human brain with its marvelous mental power.*

"*If people had been told a hundred years ago that without any visible speaking connection it would be possible to listen to a program of music in New York City while in Chicago, they would have regarded the idea as the conception of a crazy man. Just so it is with everything new that is brought forth. What is difficult today, we will understand easily tomorrow. Many of us have had presentiments and hunches that amazed us when we learn how accurate they were. We may sit in Chicago and suddenly feel that there is a big fire in St. Louis, and then pick up a paper the next day and find it to be true.*

"*How far human thought vibrations travel, we do not know. But if radio vibrations travel, why shouldn't thought? What I am about to present is not due to supernatural power. It is but the working of scientific law. I have developed certain senses in such a way as to understand certain conditions that the ordinary person misses. All of us have this power but all do not know the proper way to use it. As I stand here now, I can sense a number of thoughts—some stronger than others. Some people's thoughts are easy to get vibrations from, others are difficult. And with so many vibrations coming from an audience at the same time, there is often a confusion such as you get from a number of stations together on the radio.*

"*In order that you may concentrate on certain thoughts, I am going to have you write those thoughts on a piece of paper. The writing itself is not important, but seeing a thing written or drawn impresses it on your mind and so makes the vibrations from your mind stronger.*

"For your convenience, I shall pass paper and pencils out to you. You may write anything you would like to have me tell you. Perhaps you have some problem you would like to have solved. Write any question you choose—but not foolish questions, of course. Or write your telephone number, a date on a coin, a number on a bill, name of a watch, your name and address, or draw a picture—any kind of picture or symbol, perhaps a square or a star. Just write anything that comes into your mind. If you prefer, you may use your own paper and pencils. The main idea is to write. Now each one of you take your slip of paper, fold it, and place it in your pocket or hold it hidden in your hand. I do not collect any of the papers. You write your own messages and keep the paper on which you have written them. I never see them. By the way, write your name on the bottom of your slip of paper so that it will help me to locate you. Please return pad and pencil, for use in my next performance, but keep the slip of paper on which you write your question."

After the writing has been done, the pads and pencils are collected and quietly taken backstage into the dressing room. The sheet up against the cardboard is removed, the powder puff is dipped in the Finger Print Developer and run over the side of the paper that has been up against the paraffined surface of the pad. The writing will come out in black, but backwards, or reversed. Hold the developed sheet in front of the mirror to read it, and pick out the most interesting items. Take items from all parts of the theatre. You now tabulate the questions for secret access on the stage, using the following clever method.

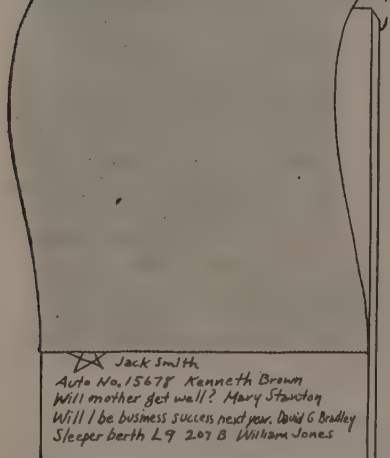

Jack Smith
Auto No. 15678 Kenneth Brown
Will mother get well? Mary Stanton
Will I be business success next year. David G Bradley
Sleeper berth L9 207 B William Jones

FIG. 7

RALPH READ'S TABULATING SYSTEM:

Take an interesting item from the list and write it in abbreviated form across the back of the cardboard of the writing tablet—about one inch above the bottom edge. Select another question and copy it immediately above the first one on the back of the tablet. Continue this until you have the desired number you intend to answer, putting down the name, date, numbers, or other important data needed to properly answer the query. Then fold the tablet cover back over the rear of the tablet to conceal the writing. Fig. 7 shows cover folded back and raised to read the questions.

You can walk on with the tablet, or have assistant bring it out on a small table. The audience never sees the back side with the writing. As you hold the tablet against your left arm so the front sheet is towards you, you scribble a word or two, draw a crude design or picture of a coin—a circle with a $ sign in it—this to represent the "impression" you get in connection with a question relating to money matters; a heart with an arrow through it to represent a question about love, etc. Holding the tablet with one hand, fingers on the front, thumb on the folded-back cover at the rear, you hold the front of the tablet out towards the audience to exhibit your "impression." With your thumb at the back, you slide up the cover a trifle from the bottom and thus bring into your view the next question. This is repeated to ascertain each new question, simply sliding up the cover a little farther each time. The cover slips back again after you glimpse your next question, and again conceals the writing.

PRESENTING THE MIND READING ACT:

It is well to open a mental type of act with short mental mysteries such as predictions, telepathy effects with cards, numbers, slate tests, etc. Some performers do this to play for time while slips are being written during the first part of the act, and it gives them time to do the collecting and developing. The short demonstrations are valuable even if slips have been collected before the evening program has been started.

Now we will go into the presentation of the final phase of the act resulting from the knowledge gained by the pads. You can stand up to do the act, or, if desired, you can sit down if you have the personality to do so and still hold interest. Most performers stand. Address the audience along these lines.

"*Let me emphasize again the fact that I am not a fortune teller, a clairvoyant, or spirit medium. It is not my purpose to tell you who will be President of the United States next time or who will win the Derby Race in Kentucky next year. Even if I could predict such things I would not be allowed to tell them because of the betting that might result from such a disclosure. I have no Indian spirit guide, nor do I go into any trance and exude ectoplasm.*

"*My work is to present a form of mental radio—to catch your vibrations here and there. I can not always tell from where these vibrations come—whether from the left or right side of the house. Sometimes I catch a vibration stronger from the rear of the room than from up here in front. And when you realize the number of thoughts projected at once, you can readily understand that I must attune myself closely. It is a great deal like tuning in on a radio. A distant station may come in louder than a nearer station, and if there are too many within a small radius, it is difficult to separate them at times. And, of course, you know that some stations are practically impossible for you to get.*

"*I use this pad of paper to help me get impressions. I find I am of a temperament that makes it easier to get impressions when I sketch or write*

them down as they come into my mind. Some people find that a crystal ball helps them to concentrate, others use a silver urn or just a round piece of metal." . . . Scribble on the tablet to demonstrate how you get impressions. Exhibit your scribbling, and thus secretly ascertain the first question.

"*When I call out your question or name, or give you an indication that I have caught your vibration, raise your hand. Then I can work directly toward you.*"

Let us say that the information at the bottom of the cardboard of the tablet is "Sleeper Berth Lower 9. 207B, William Jones." You are now ready to get impressions. You must act as though you are concentrating and then scribble or draw on the pad a little. Your success with an act of this kind depends on how you put it over. It must be slowed down in places and snapped up quickly in others. You must keep your audience entertained and their interest at a high pitch.

ANSWERING THE SLIPS:

There is a trick in answering the slips that spectators wrote, and a good performer can make the merest bit of information sound like something big. You must remember that you are playing to the whole house and not just to the person whose slip you are answering. In an audience of a thousand, only one person knows what he wrote on his slip. The other 999 do not know, and it is from the standpoint of these 999 that you can apparently work miracles. They take it for granted that you are saying the right thing to this one person, and marvel at your insight.

If you were merely to read the slips, it would be puzzling as to how you do it; but when you tell people what they wrote and give them extra information which they think is not on the slip, they are stunned. You can readily understand that merely to read from a slip: "Mr. William Jones has written—Sleeper Berth 9, 207B"—would be lifeless and not the least impressive. Remember, that you are not supposed to be reading slips, but reading thoughts. You must not be too accurate, but must feel your way along just as though you were actually catching mental vibrations. Here is the way to handle the information given:

"*I catch a vibration from someone who has the initials—W. J.—W. J.—W. J.—Where are you? It is a male vibration. Oh, there you are. That's it, raise your hand when I call your name. We are strangers to each other, are we not? Have you ever seen me before? No. W. J. Just a minute, I shall tell you your name. It is—it begins with J.—Jones. That's it—William Jones. I catch that you are thinking of a journey. Is that right, sir? Yes—a journey by train. I see you sleeping—or rather trying to sleep on that train. About the middle of the car—you have a lower berth—Berth Number 9. Is that correct sir? What's that?—You want me to tell you the number of the car? Let me see. Concentrate real hard, sir. Now, I get the vibration. Two-O-Seven.* (Hesitate, then come out suddenly)—*B. Is that right?*"

Answering in that manner, takes the audience away from the thought of slip writing. They think that the man only signed his initials, and yet you could tell him his name. They do not know that he gave you the information about his berth and car number. They believe you told him about the journey he was thinking of through your mental powers. You told your audience to begin with that you are not a fortune teller, clairvoyant, or spirit medium; but they begin to feel that you have psychic power anyhow, otherwise you could not tell a perfect stranger his name and his thoughts about traveling. The power of suggestion is a wonderful thing. It is amazing what you can do by playing upon the imagination.

Perhaps the next question is this: "Will I be successful in business next year? David G. Bradley." This requires resourcefulness since you do not know whether Mr. Bradley is an employee or an employer. Let us try it this way:

"I get a vibration from someone who is thinking about the future and is wondering what the next year will bring forth. It seems to be coming from a man. Just a moment—and I will get the name—Bradley. Where are you, Mr. Bradley? There you are. Your first name is David, isn't it, Mr. Bradley? David G. You are interested in business. Business is more or less unsettled, and we are going through some rapid changes which demand close attention. You can make it a good year if you will. I see one or two months that are not quite so good, but do not worry about them—the others will counterbalance. Study every angle of your proposition, see where it is different from the other fellow's, utilize your strongest assets, and if you see any leaks, stop them right away. Studying character will help you."

Another slip may read this way: "Will mother get well? Mary Stanton." The answer may be given in this manner:

"I sense a person worrying about her mother. I get the initials of the person—M. S., M. S., where are you? That's it, raise your hand. It seems as though I see your mother sick—in fact, you seem quite worried about her. I can not diagnose, or give treatments. But be sure she is in the hands of a good physician who understands diet and the various methods of treatment. And do not let her worry. You will find that a kind word, a bouquet of flowers, and lots of appreciation will help her to be happy. She will improve."

Another may have written: "My auto number is 15678. Kenneth Brown." Here is a sample answer:

"I catch the initials—K. B. K. B., where are you? I seem to see a vibration of your childhood and another boy calling you Kenneth. Think hard of what you want me to tell you. I get a picture of an automobile. Has it to do with an automobile? My mind is led to the back and the number on the back of the car. You want me to tell the number on your car. Think of the number. Three—no, that isn't right. Now I have it. One-five-six-seven-eight. Is that right?"

As you progress you tear off a sheet each time from the front of the tablet and write on the next. The answering of questions just requires the use of common sense and judgment. Those questions which you can not answer readily, you can just pass by. If someone wants to know the result of a certain race, campaign, or other public affair, say something on this order: "*I am sorry that I can not answer that question. It affects the public in general and it would not be advisable for me to answer at this time.*"

You can always get out of private affairs gracefully by stating that you know what they want to know, but because of the private nature of the information, you will not divulge it in public. If it involves law or medicine, you can always say that it is a question which a lawyer or doctor can best answer. In some cases, you can say that the answer would be too long and you must hurry. You are not supposed to get everyone's vibration, hence you are not criticized for any omissions.

In case anyone tries to force you to read their slip, do not let it worry you. Just say that you do not get the vibration at the moment but perhaps will later on as there seems at present to be an antagonistic vibration coming from some place. Get the name of this person, then see whether it is on the list as you go on answering other questions. Perhaps the assistant can find it in the pads backstage and can write it on a large card and let you read from the wings.

You need never worry about any audience stumping you, for you have not claimed supernatural power. You can get only those vibrations to which you are sensitive, and if you are not attuned to a certain person, you are bound to make mistakes. You do not claim perfection, nor do you claim to answer all things. You merely sense mental conditions. And remember, that in an audience you can pick the questions which you want to answer. If you can not answer a question, say nothing about it.

Sometimes people ask you to locate lost articles, such as rings. You can say, "*Are you sure that you did not leave it in the bathroom?*" Many rings are mislaid when people remove them to wash their hands. When the slips have names of articles, numbers of automobiles, birth dates, numbers on bills, or things of that nature, the answer is easy.

GENERAL TYPES OF QUESTIONS:

There is a great deal of sameness to questions asked in any audience. They can all be sifted down to a simple arrangement. There are questions on health, wealth, and love. Those three classifications cover a multitude of things and have many angles.

There are those in your audience who have lost articles; there are those who are merely curiosity seekers; and there are those who want to get something for nothing. There is the student who is wondering whether he will pass his examinations, the inventor who wants to know whether his patent will be a success. These questions come invariably: "Shall I make

a change? Can I trust so and so? Who wrote the anonymous letter? Does so and so love me? Are we mated? How long am I going to live?"—you can make this humorous by answering, "*I see that you are going to die some day, provided you live long enough.*"

In some cases, you need not give an answer. Merely state the question and then suddenly have the vibration drowned out by a stronger one and continue with the next bit of information. Good humor rightly applied can be used at times. However, never make fun of anyone.

Suppose someone makes a drawing instead of writing a question or information. This gives you a good opportunity for showmanship. Assume that Frank Smith makes a drawing of a pig. You say: "*I see a picture in someone's mind. Hold it, whoever it is. It is coming from a person with the initials—F. S. Where are you, F. S.? Are you thinking of the picture? Do not change the original picture you thought of. Keep it in mind. Have you a pencil and paper? Will you draw your original thought on a slip of paper?*" . . . This member of audience thinks you mean the picture which he drew before. The rest of the audience thinks you caught a passing thought from someone. Be sure to see that this person gets a pencil and paper . . . "*Draw the picture line for line the best you can. Have you finished? Now I shall try to draw the picture you have in mind.*"

Draw with soft black crayon so that it will show up well. Make the sketch as nearly like the original as possible. Then compare with sketch just made by spectator and show both to the audience. You can get someone to draw a picture in the very beginning when all are writing on slips. Merely suggest it to several people in your patter and they will do it. This is a great finish for an act of this kind.

Suggestions: Experienced mind readers have found that a good way to get the spectators to write direct information on some of the slips is to print or letter with a pencil or pen on the slip the information you want. Suppose the bottom slip of the top sheet of each pad bears this inscription: Write Down Your Telephone Number, Your Name and Address. In this way you get the telephone number, name and address. Perhaps you have written across the top of another slip—Draw a Picture. Only a few get the slips asking for direct information so the bulk of the house knows nothing about that angle.

Much information can be gotten from the ticket seller in the box office of a theatre where reserved seats are being sold. Advance reservations give you a chance to find out about certain people and where they sit. One mentalist had the box office man note the amount and kind of change he gave to some men and note whether it was hurriedly placed in the lower right or left vest pocket. He got the information to the mentalist that John Smith, sitting in seat 7, row G, center aisle, put a quarter, a dime, and a nickel in his lower left vest pocket.

TELEPATHIC DECK OF CARDS

The ability to shuffle a deck of cards, toss the deck into the audience, and have a member look at a card—then tell him the name of that card, has been the magician's dream for years.

An early method was to use the so-called forcing deck in which all the cards are alike with the exception of one bottom card and one top card which were different. In this way the face of the deck could be shown to the audience, giving the appearance of a regular deck of cards. The top card could also be shown. A rubber band was wrapped around the deck crosswise, the deck tossed to a member of the audience, with the request that he bend back part of the deck with his right thumb and look at a card—but only one card. He was told to peek down into the deck and not just take the top or bottom cards. The cards were then tossed back to the performer who would name the card.

FIG. 1

FIG. 2

FIG. 3

FIG. 4

The late Henry Hardin (E. A. Parsons) who gave magicians some interesting ideas in magic, had a special deck printed in which one-half of the face of each card was printed with a Five of Diamonds and the other half with the regular cards of a deck, Fig. 1. Special printing plates had to be made for each card. When the deck was riffled on one end the cards could be shown all different, but when riffled on the other end they were all the Five of Diamonds, with the exception of the bottom card which was a regular card, say the Eight of Hearts. The top card was a regular Five of Diamonds. After showing the cards to be all different by riffling one end, the magician wrapped a heavy rubber band twice around the end of the deck composed of the different cards, Fig. 2. The deck was tossed to a member in the audience and he was instructed to lift up a portion of the deck with his right thumb, while holding the deck backs up in his left hand. He naturally lifted up the free end of the deck and sighted the only card he could see, the Five of Diamonds. It was an easy matter to name his card. With this deck the magician could first lift up the regular end of the deck with his right thumb and show the card to give an example of what the spectator was to do. Then the rubber band was wrapped around this end. Hardin called this the "Monte-Cristo Deck."

Burling Hull brought out the "Svengali Deck," a novel forcing deck in which every other card was a forcing card, cut short on one end. The deck was held backs up in the left hand and riffled from the bottom to the top on the end with the right thumb. The short forcing cards fell down, paired against the regular long cards, and in this way the pack could be shown with the cards seemingly all different. But when a spectator placed his finger into the riffled deck, it was sure to land on top of one of the force cards. This card could be removed and noted.

Dr. Ford Rogers of Kansas City, seeking a method of easily shuffling the Svengali deck in the overhand method, hit upon the idea of pasting one end of the forcing card on top of the regular card, Fig. 3. In this case the regular card was cut short, while the forcing card was left normal. The reason for this was, that instead of the spectator reaching his finger in a riffled deck and removing a forced card, he was asked to lift up one end of the deck with his thumb and look at a card. The only card he could lift up was a long card—a forcing card. Having used the Hardin deck for tossing out into the audience, one of my first thoughts with the Rogers Forcing Deck was to wrap a heavy rubber band crosswise around the pasted end of the deck, Fig. 4, and toss the deck out into the audience, telling the one who caught the deck to simply lift up any card at the end with his thumb and look at it, Fig. 5. I usually explained what to do by lifting up the end of the deck and looking at a card myself before I tossed out the deck. After the spectator has looked at a card and remembered it, deck is tossed back and performer reveals the name of the card.

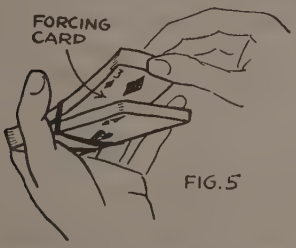


FIG. 5

FIG. 6

FIG. 7

Then I wondered why the deck couldn't have the rubber band go around the center, and the spectator permitted to lift up either end. So I put a narrow strip of white rubber cement across the center of the face of the forcing card and across the back of a regular card. When the cement was dry, the two cards were tightly pressed together for a firm binding. The regular card was cut short. Fig. 6 shows the arrangement but the difference in length between the regular and forcing card is exaggerated for clearness in understanding the principle.

A deck like this may be freely shuffled with the cards facing the audience to show them all different. Then a rubber band is wrapped twice around the center of the deck, Fig. 7, and after explaining what the per-

former wants done, the wrapped deck is thrown out to a member of the audience to look at a card. He is instructed to hold the deck, backs up, in his left hand and with his right thumb to lift up one end of the deck and glance at any card in the deck—but only one card. Regardless of what end he lifts, he is bound to lift up a forcing card. The deck is tossed back to the performer and placed out of the way. The spectator is told to concentrate on the card, and in a telepathic manner the name of the card is announced by the performer.

I called this deck "The Telepathic Deck" and used it privately over a period of years. I do not know how many other mentalists thought of such a natural adaptation of the Svengali principle and the Rogers variation but it is simple and direct in presentation.

THE PSYCHIC PAPER

This is a good effect and very puzzling. It used to be a favorite dinner table effect with the late H. S. Paine of Chicago.

EFFECT:

The performer lays four different colored pieces of tissue paper on the table, one red, one green, one blue, one black. A book of cigarette papers is picked up, out of which a sheet is removed and passed to a spectator for examination. The magician rolls this cigarette paper into a ball and places it on any color of tissue paper chosen by a spectator. Another member of the audience is then asked to select a number anywhere between one and one thousand and to name it. He is then told to pick up the ball and open it. There on the cigarette paper is the number which the spectator selected, written in the same color as that of the paper which the other spectator selected.

PARAPHERNALIA:

1—A cardboard apparatus which you can easily make. Take two pieces of cardboard, slightly larger than a sheet of cigarette paper. Cut a large rectangular opening in A. Then hinge the two pieces, A and B, together with gummed tape, Fig. 18. Place a sheet of cigarette paper on B, then fold A down over it. Place a rubber band around A and B to hold them together, Fig. 19.

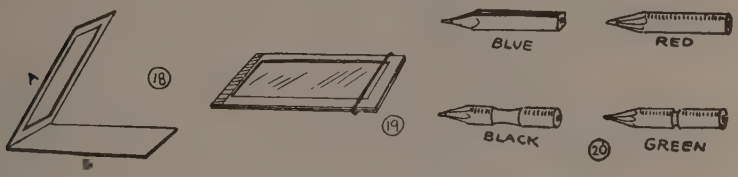
2—Four two-inch squares of colored tissue—red, green, blue, and black.

3—Four colored pencils, each about an inch and a quarter long—red, green, blue, and black. In order to distinguish each pencil by touch, prepare them as shown in Fig. 20. Leave the red one as it is. Make a small groove around the middle of the green one. Have a square pencil for the blue one. Make a large groove around the black one.

4—A book of cigarette papers.

To Prepare:

Place a blank cigarette paper in the cardboard holder and fasten with a rubber band. Place this in your right trousers pocket. Also place the four prepared pencils in the same pocket. Place the four pieces of tissue paper and book of cigarette papers in your right vest pocket.



To Perform:

Remove the tissues and cigarette papers and place on the table. Arrange the tissues in a row, a few inches apart, in this order—red, green, blue, black. Remove a cigarette paper from the book and give it to spectator to examine. Place the book aside.

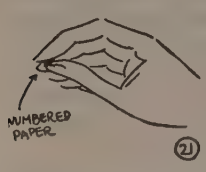
"*Just a cigarette paper.*" . . . Take the cigarette paper from the spectator and show it on both sides. Also show your hands empty . . . "*Which I shall roll into a small ball and place on the table.*" . . . Roll the cigarette paper into a ball between the fingers and place on the table in front of the tissues. Show your hands empty. Casually place your right hand into your right trousers pocket.

"*Now, select any one of the colored tissues on the table—red, green, blue, or black. Choose any one freely.*" . . . Assume that the spectator says red. Find the red pencil in your pocket with your finger tips. Say to another spectator:

"*You, please, think of any number—say, between one and a thousand. Have you thought of the number? Name it aloud so all can hear and there will be no doubt about it later.*" . . . As you say this, get the cardboard apparatus into position in your pocket so that you can write on the cigarette paper with the red pencil. After a little practice you will have no difficulty in writing inside of your pocket without being detected. It is a natural attitude to stand with the hand in the pocket. Assume that the spectator calls out number 742. Write it as you repeat it after him . . . "*Seven—four—two. Remember the number 742. That was your own free choice, was it not?*"

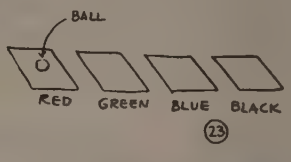
Slip the rubber band off the cardboard holder in your pocket and take out the cigarette paper. Roll it into a small ball, similar to the one lying on the table. Hold it concealed between first and second finger tips and

thumb of right hand and bring the hand out of your pocket, Fig. 21. Say to the spectator who selected the color: "*I believe you selected the red paper? It would be better to place the ball of paper on the color you selected.*"



(21)

(22)

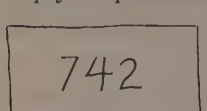


(23)

Pick up the ball on the table, grasping it between the same fingers which hold the numbered ball, Fig. 22. Place your finger tips on the red tissue and drop the numbered ball on it, retaining the blank ball in your fingers. Bring your right hand down to the side. To the audience it appears that you merely picked up the ball from the table and placed it on the red tissue. In reality, you made an exchange, placing the numbered ball on the tissue, Fig. 23 . . . "*We'll place it in the center of the red tissue.*"

Adjust the ball on the tissue with your left hand as you place your right hand in the right trousers pocket and drop the ball in it. Remove the hand from the pocket when it will seem most casual . . . "*Now, let us see how things stand. First of all, we rolled a piece of white cigarette paper into a ball, which we placed here on the red tissue selected by the gentleman.*" . . . Say to the spectator who selected the number: "*Your number, I believe, was seven . . .*" Hesitate as though you had forgotten the number. The spectator names it.

"*That's right. Seven—four—two. Concentrate a moment on it, while you sir, concentrate on the red color. I do not know whether or not you believe in psychic phenomena, or the power of mind over matter. You selected a number and you, a color. I shall not touch the ball of paper myself. No one could possibly have known beforehand the number you selected, sir, or the color. However, to show you an interesting development, I want you, sir, to pick up the ball of paper and unfold it carefully.*"



(24)

The spectator picks up the ball of paper and unfolds it. Take the paper from him and show it freely, passing it out for examination, Fig. 24 . . . "*And there you will find 7—4—2 written in red.*"

THE QUICK AND THE DEAD

There is interesting psychology in mysteries of this type. This is due to the fact that the name of a dead person is involved, thus suggesting spiritualistic phenomena and allowing the imagination to hold sway. For this reason the performer can use a certain amount of dramatic presentation. The striking of a gong, a touch of green spotlight when avail-

able, can be made to add an extra touch of eeriness. It isn't so much what you do, but how you do it.

METHOD 1:

EFFECT:

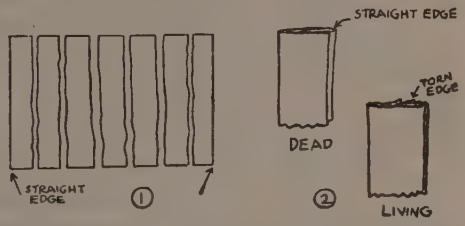
A number of people in the audience are given slips of paper and are requested to write the names of living people and of dead people, one name to a slip. These slips are folded up by the spectators and dropped into a borrowed hat. The performer then reaches into the hat and one by one picks up the folded slips. He holds them to his head and picks out the dead people from the living, reading the name aloud to verify it.

PARAPHERNALIA:

1—A sheet of paper.

2—A few pencils.

3—A borrowed hat.



TO PERFORM:

"I need a few strips of paper. This sheet will do. I can tear it into a few strips." . . . Tear the sheet of paper into seven or eight strips. The first and last strip will have one straight edge while both edges of the other strips are uneven. Here lies the secret, Fig. 1. Put the strips on top of each other, placing one with the straight edge third in the pile and the other one sixth. Or you may place both slips with straight edges on the bottom of the pile and pass them out at will.

"I am going to pass strips of paper among you for you to write upon." . . . Give the upper slip to a spectator with a pencil. Say to him in a rather low voice: *"Just write the name of some living person on the slip."* . . . Give the next slip to another spectator . . . *"And you just write the name of some living person."*

To a third spectator give the third slip with a straight edge . . . *"Write the name of a dead person."* . . . Pass out the fourth and fifth slips with the request that these spectators write the name of a living person. The sixth slip has a straight edge and the sixth spectator is requested to write the name of a dead person. The seventh, the name of a living person.

"Do not let me see what you have written. When you have written a name, concentrate on it for a moment, then fold the papers up rather small and drop them into the hat." . . . Have the slips folded as shown in Fig. 2. The edges must show. If the spectators fold the edges in, you can easily straighten them out a little. Pass the borrowed hat, and let the spectators drop their folded papers into it. If desired, a member of the audience may be allowed to collect the slips.

"*And I shall ask you, sir, to mix them up well.*" . . . Give the hat to some spectator so that he may shuffle the slips well by jiggling the hat a little. Take the hat again and place it on the table, mouth upwards . . . "*On these papers have been written the names of living people and the names of departed ones who have passed into the great unknown. The names are well hidden and mixed up so that no one knows which is which. I want each of you who have written the name of a dead person to concentrate on that name. Strange as it may seem, the dead have a peculiar influence.*"

Reach in and pick up a slip from the hat. See whether it has a straight edge or not. If it has, you know the slip contains the name of a dead person. If not, you know it is a living person. Let us suppose the first slip has the name of a living person. Place it against your forehead and close your eyes for a moment as though you are concentrating, Fig. 3 . . . "*It is my intention to separate the dead from the living and to tell whether a name hidden inside the folded paper is that of a departed spirit or a living person . . . this is the name of a living person.*"

Open the slip and read the name. Toss the slip aside in full view of the audience. Then pick up another slip. Suppose this has a straight edge. Place it against your forehead as you did before . . . "*This bears the name of a departed spirit—the name of a dead person.*" . . . Open the slip and read the name aloud . . . "*Is that correct? Who wrote the name of this dead person? You, madam? Thank you.*" Continue this, finally getting second dead name slip and reading it.

HENRY HARDIN'S VARIATION:

Many years ago the late Henry Hardin called the magician's attention to the straight and rough edges of torn papers. He had a clever idea in which he showed two borrowed hats empty; placed one on the table and used the other to collect the slips containing the names of living and dead people. This hat was also placed on the table or even on another table. Mysteriously he caused the slip bearing the name of the dead person to leave the other slips and appear in the other hat.

The method was very simple. He had the names of five or six living people written on slips and another person to write the name of a dead person on a slip (the one with the straight edge). The slips were folded and dropped into the hat by the writers themselves. The hat was given to someone to shake and thoroughly mix up the slips. The performer reached his hand into the hat as though stirring up the slips but he first caught sight of the one with the straight edge, palmed it in his right hand and brought the hand out of the hat. The hat was placed on the table and the other hat picked up with the right fingers under the rear side of the brim and the thumb on top. This caused the slip to be hidden under

the brim. The hat was turned up to be shown empty, the front part of the brim taken in the left hand and the mouth of the hat tipped towards the rear. This allowed the right hand to come for a moment into the hat so it could drop the slip inside. The hat was placed on the table.

Now all that needed to be done was to tell an interesting story of how the dead separated themselves from the living and that many times the same thing happened even when their names were brought forth. Dump the slips out of the first hat and have a spectator read them and show that they are all living. Pick up the other hat and have a spectator reach inside, take out the single slip and read the name of the dead person.

To Call Out the Name of the Dead Person: In case you would like to call out the name of the dead person before the slip is opened by a spectator and add to the mystery the method is simple. After you have palmed out the slip from the hat in your right hand give the hat to another spectator to further mix the slips, and say you will turn your back while he does it so that you can not possibly see the mixing. The moment your back is turned, quickly open up the slip, read it, fold it again then palm it and turn towards the audience again. Get the slip secretly into the second hat, and now, knowing the name of the dead person, it is very easy to name it at the proper time after slip has been found in the hat. In naming the dead person you might grope for awhile and start to slowly spell it, then suddenly name it. If a prominent person, first tell about seeing a picture of some of the things he is noted for, then name him.

For instance if George Washington were named, say: "*I get a picture of colonial days, of a war, of freezing soldiers, of a man praying, of a boat crossing a river with soldiers. I see a man sitting in the president's chair with letters of light emblazoned above him saying 'The Father of Our Country.' . . . The name of the dead person is George Washington.*"

Method 2:

Paraphernalia:

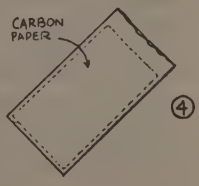
1—A sheet of writing paper, the commercial size, 8½ × 11 inches.

2—A few used envelopes.

3—A sheet of carbon paper, the special kind for use with a pencil.

To Prepare:

Inside of two of the used envelopes on the side of the address, paste a piece of carbon paper with the carbon side toward the inside of envelope, Fig. 4.



Fold the piece of writing paper like a letter and place it inside of the envelope between the carbon and the back of the envelope. This paper may be a letter, blank on the back.

Now if someone places a piece of paper on the address side of the envelope and writes on it, a carbon impression will be made on the letter inside of the envelope. As the envelopes have been used and are taken from the inside coat pocket seemingly to fit the emergency and give spectators something to write upon, they arouse no suspicion.

Tear the sheet of paper into strips and pass them around with pencils as in Method 1. Give the spectators envelopes to write on. Give a prepared envelope to each of the two people who write the names of dead persons. After the slips are ready have them folded and dropped into a hat. Collect the envelopes, getting the two prepared envelopes on top.

"*Men folks are often teased about carrying their wives' letters around in their pockets and forgetting to mail them. I have been carrying these around with the intention of answering some time. Here is one from an old pal.*"

Pull out the letter from a prepared envelope with the carbon writing toward yourself. Pull it out just far enough to see the name of the dead person written on it and then push it back into the envelope . . . "*He says, 'Am broke. Send me a hundred.' A hundred what? I haven't sent the hundred.*" . . . Place this envelope at the bottom of the others. Slip the letter out of the next prepared envelope a little to read the name of the other dead person written there . . . "*Oh, that's a letter from my tailor. I guess I had better put them away.*"

Thus in a joking manner, you have gained the information you need. Another way of getting these names is to turn your back for a moment on some pretense and then slip the letters out of the envelopes far enough to see the names. Another method for getting the name of one dead person is to take the letter from a prepared envelope and on the side opposite to that which has carbon writing, scribble something with a pencil, while you tell the audience to concentrate on the names written. You pretend to show the manner in which the names were written and that gives you the excuse of taking the letter from the envelope and seeing the name. Sometimes by bulging open the end of an envelope, you can see inside and observe what was written.

Go through the routine of taking the folded papers from the hat and placing them on your forehead to pick out the dead people. With showmanship tell the names of the dead persons. Assume that one is Napoleon Bonaparte . . . "*As I hold this paper on my forehead, I get an impression of an army, a French army—an army of another period in history. Standing out is a small figure, his arms crossed. Has anyone here been thinking of Napoleon Bonaparte?*"

Or suppose the name is a strange one, such as Mary Smith. Tell it in this manner: "*I get an impression of a woman. Her first name begins with an M. Just a moment—I think I can catch it. Mary! That's right—her first name is Mary. Mary Smith. Who was thinking of Mary Smith?*"

METHOD 3:

Effect is similar to Method 1, except that the names are written on cards and sealed in small manila envelopes. The performer is still able to pick out those envelopes which contain the names of dead people.

PARAPHERNALIA:

1—Any number you require of small manila envelopes.

2—Small cards to fit into the envelopes.

3—Pencils.

TO PREPARE:

Make a small pencil mark or dot on those envelopes which are to contain the names of dead people. Have these prepared envelopes on the bottom of the packet of envelopes, and the unprepared ones on top. Take them from top or bottom as required.

The pencil marks will not be observed by spectators. You can work this effect with a large group and quite a number of people writing. If you have a number of names of dead people, you can get your information by the "One Ahead" System—that is, getting the name of the first one, then opening an envelope which does not contain that name but is believed to by audience, and using this for the next name to call out, and so on.

Another method of marking "dead" envelopes at the moment is with your thumb nail or finger nail on the edge of the envelope.

TO PERFORM:

Have the names written on the cards and get the cards of dead persons into envelopes marked by you. Collect the envelopes and proceed to call out names. Hold one envelope to your head . . . "*Here is the name of a dead person. Someone had the name, William Jennings Bryan, in mind. Correct?*"

Look at the audience, but at no one in particular. The spectators believe that someone did write that name. This gives you an opportunity to tear open the envelope and read what is actually written on the card. Assume it is George Washington, but read aloud the name, William Jennings Bryan.

Proceed to go over envelopes calling out the "living" until you come to another one with a pencil mark . . . "*Here is the name of another dead person. Not living, but dead. It begins with G. The initials are G. W. Who here wrote the name of a person with the initials, G. W.? Raise your hand. Ah, you wrote the name of a dead person, did you? You did. The initials are G. W. Was the first name George? It was. George Washington?*"

Open the envelope to see what is written on the card and read the name, George Washington, aloud. Suppose the card has the name, Ann Livingston, on it. Lay it face down on top of the other card on the table.

Proceed with this routine until you have picked out all the marked envelopes. As you still have one dead name to read, pick up an envelope containing the name of a living person and pretend it is the name of a dead one. After calling out the name, you can open this envelope and take out the card while you name the last dead person . . . "*There, I believe I have called out every name of a dead person. Did anyone write the name of a dead person which I did not call? . . . You see that I have been able to pick out the dead people each time without a mistake.*"

METHOD 4:

Use slips of paper instead of the envelopes and proceed to read names of the dead as above, by the "One Ahead" System. At the finish you have opened the slip of a living person. Fold up this slip and pretend to place it on table. In reality, thumb palm it and slip it back into the hat. Bring out this slip of paper last and give it to the spectator. You can call the name out and have it verified by the spectator as a finish to the effect.

METHOD 5:

Slips of paper are passed around as in other methods. When these are collected, they are burned. Yet the performer is able to call out the names of the dead people.

PARAPHERNALIA:

1—Small pieces of paper about $2\frac{1}{8} \times 2\frac{3}{4}$ inches.
A piece of $8\frac{1}{2} \times 11$ writing paper will cut into 16 pieces of this size.

2—A large manila envelope.

3—A candle in a candlestick; matches to light candle.

4—A plate on which to place the burning envelope.

5—Several half-size pencils.

TO PREPARE:

Cut a two-inch slit in the bottom edge of the envelope, Fig. 5. Have the candle in candlestick on the table at your left as you face audience. Fold each slip of paper once across in each direction and open it out flat again, Fig. 6.

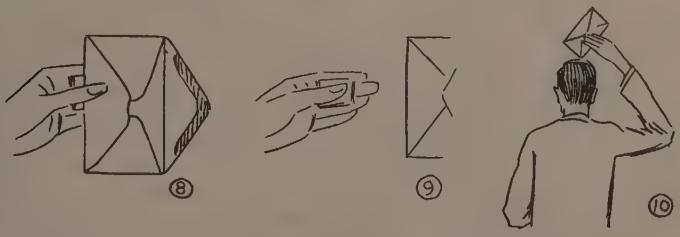
To Perform:

Light the candle and say: "*I want to perform for you at this time an old spiritualistic rite as performed by Persian priests in days of old. It is still performed in some places on special occasions. First of all, I am going to pass some slips of paper among you that I want you to write on. Then when you have written, concentrate, but do not let me know what it is.*"

Pass out pieces of paper and pencils to several spectators. Have some write the names of living persons and some the names of dead people. Remember those people who wrote the names of dead persons. Have the slips folded. Your preliminary folding acts as a guide.

Remove the prepared envelope from your pocket and collect the slips inside the envelope. Place the slips containing the names of living people at the bottom of the envelope and those containing names of the dead at the top, Fig. 7.

Reach into the envelope with your right hand and push "dead" slips through the slit a little so that they can be easily grasped by the left hand. The back of the left hand screens the slips from the view of the audience and they are not aware of your movements here, Fig. 8. Seal the envelope and take it in your right hand. As you do so, press the left thumb down on the "dead" slips and retain the slips in your left hand. Close your fingers around the slips to conceal them, Fig. 9.



"*This rite was performed for certain reasons, but one of those reasons, no doubt, was to show the power of the priest. Members of the congregation would write the names of living people and dead people upon slips of paper which one of the ushers gathered and sealed in a large envelope. The priest took the envelope, faced the altar, and holding the envelope above his head, went through a number of incantations.*"

Turn your back to audience and hold envelope above your head in right hand. Hold fingers over slit to keep it closed, Fig. 10. The moment your back is turned, put the "dead" slips from your left hand in your left lower vest pocket. Remove one slip, open it, and glance at what is written on it. Fold the slip again and replace in your vest pocket. You will have no difficulty in unfolding and folding the slip with the left hand if you hold it against you. Practice will enable you to do this very quickly.

"*Then he would wave it above one of the candles nearby.*" . . . Place the envelope a little above the flame of the candle, still keeping your back to the audience, Fig. 11. While you are talking, get another slip out of your vest pocket, open it, and read it. Then refold it and slip it into your right lower vest pocket, out of the way.

"*Then he would raise the envelope over his head again and finally place it in the mystic flame of the candle, setting it on fire.*" . . . Set fire to the envelope and let it burn. Keep your back to the audience until you have finished your routine of taking out the two slips, reading them, and placing them back in their proper pockets. Then turn to the audience.

"*Flames have played an important part in Oriental ceremonies and are often associated with the psychic.*" . . . Drop the remaining part of the envelope onto the plate. Face the audience . . . "*An interesting part of the ceremony was the priest's power to separate the living from the dead. As you have noted, the names have been written of both living and dead people. You who have written the names of dead persons, please concentrate on them.*"

You know the names of two dead persons and can proceed to name them with proper showmanship . . . "*I get an impression of a departed spirit, of a woman. Barbara, I believe, is her name. Who is thinking of Barbara? Just a moment, I shall try to catch the last name. J —J is the first letter, then I get an O. The name is Jones. Barbara Jones. Is that correct? It is. Thank you. A vision passes me of a man, a man of fair build. He is trying to say something. His name is Frank. Who is concentrating on the name of Frank? You, Madam? Thank you. Just keep your mind on that person for a moment longer. I do not seem to get the last name. I can only get a color—it is a flash of red —now it is darkening and has become brown. Perhaps it will turn to black. No, it is remaining that color. It is evidently a symbol. The color is opening and a face appears. Is the name Brown? Frank Brown. Right? Thank you.*"

This gives you an idea of the way in which the names are called and you can work up your own ideas around this as a nucleus. Various names may be expressed in symbolism to add mystery. Continue this until you have named all the dead people, turning your back and reading several slips at a time if you have more than two with names of dead people. Do not have too many of these. Finish the effect by saying: "*In just such a manner were the priests able to tell the dead from the living.*"

METHOD 6:

This is similar to Method 5, except that instead of standing up with your back to the audience and reading slips under cover of your body, you sit behind a table draped with a tablecloth and read the slips under cover of the tablecloth. Unfold the papers and read them in your left hand while you burn an envelope and talk to the audience, Fig. 12.

METHOD 7:

This is a good method to use if you have an assistant. Have small manila envelopes and cards passed out to spectators, about two dozen of them. Ask about six spectators to write the names of dead people and the rest to write the names of living persons. Give marked envelopes to the former and plain ones to the latter. Have the cards sealed in the envelopes and collected in a Changing Basket as described in this lesson.

When the basket reaches the stage, raise the handle and allow the flaps to fall down and conceal the collected envelopes, exposing the fakes which were in the sides. Empty the duplicates into a glass bowl or on a table and toss the basket offstage. The assistant offstage picks out the marked envelopes, opens them, and writes the names of the dead persons on a large card. He holds this up in the wings so that you can see it. You pick up envelopes from the glass bowl, hold them to your forehead and pretend to pick out the names of the dead and call them out.

Another stunt is to have a lighted candle and set fire to the envelopes, allowing each to burn a little and then dropping it on the tray. You apparently read the name in the envelope by the flame. The Changing Bag described in Volume I is also a good way of collecting envelopes and changing them for duplicates. Slips of paper without envelopes may be used also in this method.

METHOD 8:

In this method the cards or slips upon which the living and dead are written are sealed into pay envelopes by the spectators who wrote them. In collecting envelopes keep the ones with the living names in the same order with the sealed flaps at the top. Simply reverse the envelopes with the names of the dead people, Fig. 13. No matter how much the envelopes are overhand shuffled it is easy to pick out the envelopes containing the

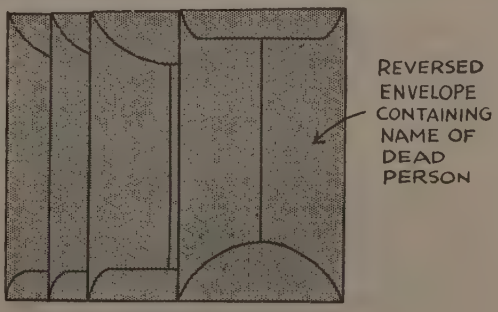


FIG. 13

names of the deceased. The plain side of the envelopes should be kept toward the audience.

METHOD 9:

Sometimes this variation of the living and dead effect is truly welcomed. A spectator is given a card with six numbers, 1-2-3-4-5-6 written in a column a half-inch apart. The spectator is given a pencil and asked to secretly write the name of a dead person opposite any one of the numbers, to take his free choice; and then to write the name of a living person opposite each of the other five numbers. When the card is handed to the performer he knows very quickly the name of the dead person.

PARAPHERNALIA:

1—A card or a piece of paper or a pad of paper, preferably with a somewhat rough surface. About 4 × 5½ inches is a good size.

2—A pencil with a soft lead such as No. 1, B, or 2B.

TO PREPARE:

Write the numbers 1-2-3-4-5-6 one beneath the other about a half inch apart on the card, paper or pad of paper, Fig. 14.

Sharpen the pencil to a very fine point, with the lead gradually widening out away from the point.

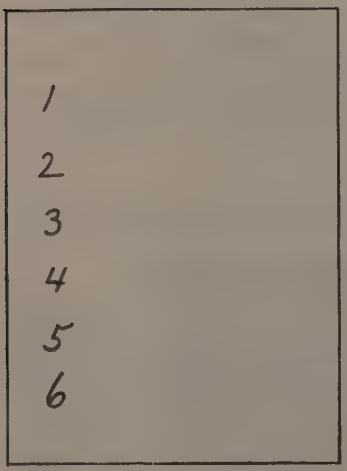


FIG. 14

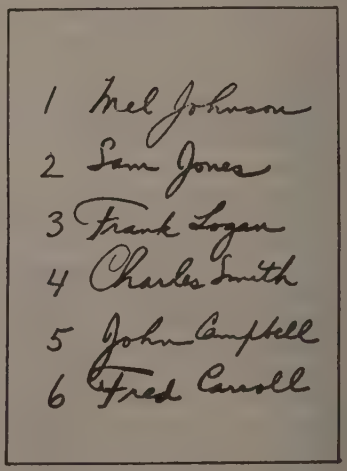


FIG. 15

TO PERFORM:

Let us say we use a card. Give it to a spectator, also give him the specially fine pointed pencil . . . "*Throughout the centuries people have been*

interested in the living and the dead and the relation between the two. I have handed you a card with six numbers one beneath the other. Without telling me or anyone else I want you to merely think of the name of a dead person, preferably one you might have known while living or is dear to you but is a stranger to me. One that I would not know whether he or she is living or dead, by seeing the name written. I want you to secretly write that name while I turn away from you, opposite any one of the numbers. Do not let me know after which number you have written the name. I want you to have free choice."

The person chosen, writes the name of the dead person opposite one of the numbers . . . "*After you have done that write the name of living persons, preferably people I do not know, after each of the other five numbers.*"

When this is done turn to the person and take the card. Let us say that the card shown in Fig. 15, which is a typical example is shown to you. At a single glance you can pick out the dead person, because it is the one in which the first letter starts with the thinnest line. In this case it is the C in the name Charles Smith that has the thinnest line. The point of the pencil being finely sharpened starts thin but being a soft pencil on a fairly rough paper the lead quickly wears away leaving the rest of the writing in a wider line fairly even in the rest of the name and the other names. It is the first thin line of the writing of the initial that is the clue. I have no trouble in recognizing a thinly sharpened point even on a No. 2 pencil on a fairly smooth surface. I suggested a soft pencil and a roughened surface to make the detection foolproof. Experiment until you find the combination that suits you best.

"*Because all of the names are in the same handwriting and are names I do not know; and I do not know after which number you wrote the dead person; by ordinary means there is no way by which I could distinguish the dead from the living. But it is said that a person passing over on the other side carries a different vibration and that the dead separate from the living in an interesting way.*" . . . As you are talking casually place the card over on the table out of the way.

"*I close my eyes for a moment. All the names are blacked out except the name of one. It seems to stand out as though written in light. It is the name of Charles Smith. I would say that he was the dead person you had in mind. Is that right, sir? It is! Thank you!*"

RALPH READ'S TAPPING PENCIL

Here is one of those "big" little things that has been generally overlooked, although it appeared in the original Course. Ralph has puzzled people with it for many years—he conceived it when, as a boy in high school, he hobnobbed with spirit mediums on the side. Eugene Bernstein of Chicago has made it one of his pets for years and it has contributed much to his reputation as a performer of startling effects.

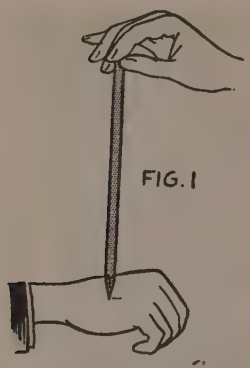


FIG. 1

EFFECT:

A lead pencil is shown, then held by its blunt end in the performer's right fingers, the pencil pointing downward. Any spectator extends his hand on the back of which the performer rests the point of the pencil which latter is thus held perpendicularly, Fig. 1. The spectator may grasp the center of the pencil with his other hand, if desired.

Without further ado, the spectator acknowledges that he feels distinct impulses at the pencil point, one or more such impulses following slowly or rapidly as desired by the operator. Placing the pencil point on top of the spectator's head, he plainly "hears" the impulses. And by touching the pencil point to a table top, a box, etc., distinct raps are emitted directly from the object touched.

PARAPHERNALIA:

A lead pencil, without metal or rubber tip.

TO PERFORM:

The principle is the same as with the noise-maker "can" with a rosin-coated cord attached. The resistance resulting from rubbing the cord produces vibrations which act on the can. The "rubs" on the pencil must be so tiny that no movement of the thumb is discernible. The position in which the pencil is held is very important, so follow carefully the instructions and illustrations.

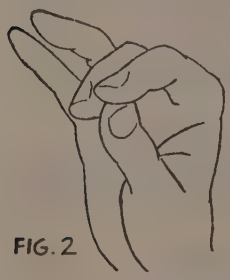


FIG. 2

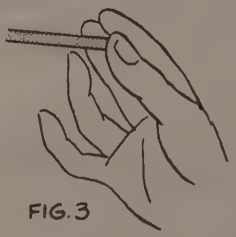


FIG. 3

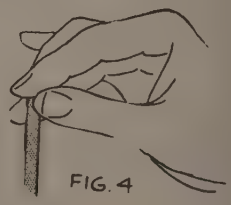


FIG. 4

To "generate magnetism" you briskly rub your right fingers on your coat sleeve, but with the real object of making the thumb as dry as possible. Grasp the blunt end of the pencil with right thumb, first and second fingers, palm downwards, the pencil pointing downwards below the hand. The upper, blunt end of the pencil rests firmly up against the right forefinger about midway between the finger tip and the first joint. The right second

finger is on the far side of the pencil, just below the top, this finger being smack up against the right forefinger. The tip of the thumb rests firmly on the near side of the pencil, just below the top and the fleshy ball of the thumb presses tightly against the under sides of BQTH the first and second fingers. They must be in three-point contact, Figs. 2, 3 and 4.

The thumb tip and tip of second finger squeeze the pencil tightly between them, unknown to others. In addition, the thumb exerts an upward pressure, thus squeezing the ball of thumb tighter into the flesh of the TWO adjoining fingers. Increased upward pressure of the thumb will cause the thumb to slip or jump up a fraction of an inch, along the surface of the pencil. This causes an invisible vibration of the pencil felt as an impulse upon the back of the spectator's hand, or it will produce raps when the pencil is in contact with a table top, box, etc. Successive upward pressures of the thumb tip will continue to make impulses until the thumb and fingers are squeezed so closely together as to prevent the flesh from "giving" any more.

Starting with the initial grip, we have felt, but have never seen, Mr. Read produce as many as fifteen impulses without letting go of the pencil. The very minute "jumps" of the thumb tip are screened behind the first and second fingers, but they are so tiny that even a close watcher can not perceive any movement of his thumb.

If your thumb is dry and hard, so much the better—otherwise rub your thumb with rosin to gain greater frictional resistance. It is not necessary to press the pencil point very hard against the hand or head of the spectator. With a hard dry thumb you can produce the same effect with a fountain pen, however its smooth surface does not offer as much resistance as the tipless wooden pencil. A small stick can also be used, and any of these may be borrowed, if desired. With practice, you may allow a spectator to hold the top of the pencil while you grasp it at its center and cause impulses to emanate from such a grip, but this is not quite as easy as the grip at the top when, of course, the spectator may grasp the center of the pencil "to prove that you do not move the pencil during the demonstration"—this is always effective.

With an empty box of cardboard or wood, on the table to act as a sound box, you can produce raps loud enough to be heard all over the room, and may thus indicate cards, numbers, ages, fortunes, etc.

1897
1914
1623
3361
8934

Lesson 53

THE THUMB TIE

TEN ICHI, NOTED Oriental magician, brought this puzzling mystery to America years ago. It was an instantaneous hit. It had the freshness of originality and novelty and looked so impossible. Magicians puzzled over the true method of performing. Dealers, anxious to cash in on the popularity of the thumb tie, offered quite inferior methods. Ten Ichi did impart his real method to E. H. Collins of the Yost Magic Company of Philadelphia, who later gave the secret to Ralph Read, together with the type of cord that Ten Ichi used in his Oriental presentation.

I first saw the thumb tie performed by Asahi, another very clever Oriental magician, some years later during his American vaudeville tour. He revived the thumb tie interest as his presentation was indeed a work of art. His coordination of movements and timing were so perfect that he could produce the mystery in the midst of the audience as well as on the stage. His thumbs were tightly tied together with strong rolled rice paper cord, yet he caught hoops mysteriously upon his arms, removed them as easily; passed his tied thumbs through a wooden pole held by an assistant, as easily as though his thumbs were not tied. He passed his tied thumbs through a borrowed umbrella and a gentleman's arm or neck.

Arnold De Biere, Carl Rosini, Frank Ducrot, Jean Hugard, Levante, Paul Rosini, Mardoni and others featured the thumb tie in their programs. It has been a feature number in my own programs for years. I spent considerable time and research in the science and art of this mystery.

I have thought many times of writing a book on practical thumb tie methods. Instead, I am giving you practical master methods in this lesson which is a book in itself. Choose the method you like best and practice it well so that you will be skillful in presentation before you present it to the public. You must practice it until the operation becomes second nature.

There is no set routine on the thumb tie. Each successful performer has his own routine. It permits of imagination. Various types of rings, poles, sticks and such can be used to heighten the effect.

I am purposely avoiding the methods requiring special apparatus such as a ring around the right thumb; a false thumb tip which slips over the thumb, sometimes used with an adhesive tape thumb tie. The methods I use are without any special apparatus, as far as the tie itself is concerned.

TEN ICHI THUMB TIE

This is the original thumb tie that Ten Ichi made famous.

EFFECT:

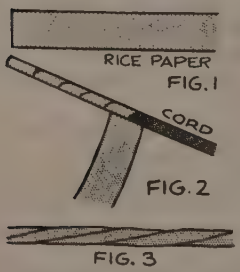
The performer has his thumbs securely tied together with two cords by some member of the audience. In spite of his thumbs being tightly tied together he almost instantly passes solid hoops onto his arms and just as easily removes them. He also passes his thumbs through a wooden pole, or a person's arm in a most mysterious manner. Tied thumbs can be examined at any time and cords are finally removed by the one who tied the thumbs together.

PARAPHERNALIA:

1—Two pieces of stiff brown smooth wrapping cord 15 inches long and about an eighth of an inch in diameter.

You can buy a ball of this material. There is a cord made of twisted brown paper that is good for this type of work. The cord must be rather hard and smooth, and stiff enough to make a substantial loop which will stand out by itself, but at the same time the cord must be soft and flexible enough to tie readily.

Ten Ichi used to take strips of rice tissue paper about an inch or an inch and a half wide, Fig. 1, and twist it spiral fashion around a piece of wrapping cord, overlapping each twist, Fig. 2. Sometimes paste or glue was placed on one of the edges of paper to hold it in place. At times just twisted rice paper, Fig. 3, was used.



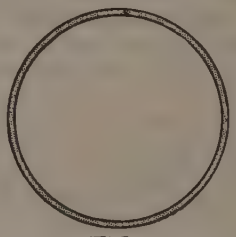


FIG. 4

Pipe cleaners rolled together are fine for the Ten Ichi tie. I used 5 twisted together for each cord. Instead of tying, the ends of pipe cleaners were wired together. The wire makes a substantial loop.

2—Two rings or hoops. The single rings used in the linking ring routine are very satisfactory, Fig. 4. I suggest nothing smaller than a 9-inch ring. The 10½-inch size (diameter) makes a good ring. A wooden hoop from 12 to 24 inches in diameter is used by some performers.

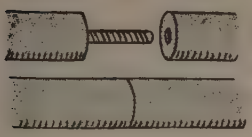


Fig. 5

3—A wooden or bamboo pole about five or six feet in length and an inch or so in diameter. A wooden curtain pole is good. For the performer who must pack small the pole can be cut into two or three pieces and the pieces held together with metal screws which fit in the adjoining part, Fig. 5. Parts are easily screwed together into one rod. I use a pole made of rod aluminum about an inch in diameter and fixed so I can take it apart into three pieces. I also used a brass rod which was chrome plated. The metal poles were not heavy as they were hollow. Instead of a long pole, a cane, a wand or a short pole can be used.

To Perform:

Request a spectator to come up from the audience to assist you. He stands at your right side.

"*Years ago an Oriental magician brought to this country a remarkable mystery in which, with his thumbs securely tied together, he seemed to accomplish the impossible. Tonight I want to present to you a version of this mystery. First I want you to look at these two rings.*" . . . Give a spectator the two rings and have him examine them.

"*Some people say these rings must have a hole in them. There is a hole—do you see it?—right through the center.*" . . . Pass your hand through the center of the ring. This is good for a laugh.

"*I will slip a ring over each arm and up on each shoulder.*" . . . Slip ring over each arm and up on each shoulder. Or, if desired, rings can be held at elbows.

"*Now to have my thumbs tied togethers. . . here, you take one of the cords. . . . Hold the cord tightly between your hands. Pull and tug on it. It is strong wrapping cord.*"

Show both sides of your hands to the audience and then cross your thumbs, the RIGHT thumb being UNDERNEATH the left one. Place crossed thumbs ON TOP of the stretched cord, held by assistant, Fig. 6.

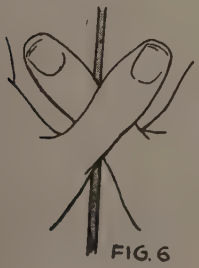


FIG. 6

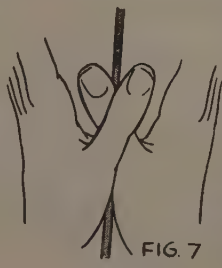


FIG. 7

"*Tie the cord tightly around my thumbs with a knot on the top. . . .* As the spectator goes to tie your thumbs together bring the base of the thumbs close together, Fig. 7. This is a move so as to gain neces-

sary slack. Figs. 8 and 9 show the principle of gaining slack. Position 9 requires far greater amount of cord to tie. Bring thumbs back to position shown in Fig. 8 and you will find so much slack in cord that thumbs can be easily released. As thumbs are being tied, stress the fact that the spectator should tie the thumbs as tightly as possible. The cord is tied tightly with a double knot at the top, Fig. 10. Pick up the other cord from table and give to the spectator.

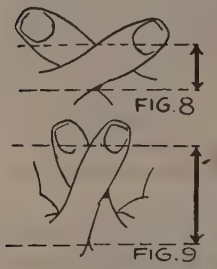


FIG. 8

FIG. 9

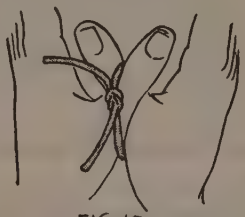


FIG 10

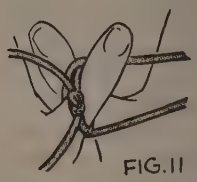


FIG. 11

"*Tie this cord securely between my thumbs.*" . . . Cord is brought into position shown in Fig. 11. The two ends are tied as tightly as possible, Figs. 12 and 13.

"*Tie all the ends together at the top.*" . . . Each of the two ends are brought up and tied to one of the ends at top, respectively, Fig. 14. . . . "*There is no doubt but what my thumbs have been securely tied together.*"

FIG. 12

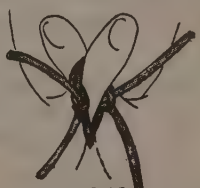


FIG. 13

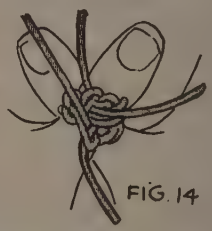


FIG. 14

Show both sides of thumbs to audience. Turn to the assistant so that the left side of your body is towards the audience. Bring the fingers of your hands together so as to conceal the tied thumbs from the assistant. The back of your left hand screens the thumbs from the audience.

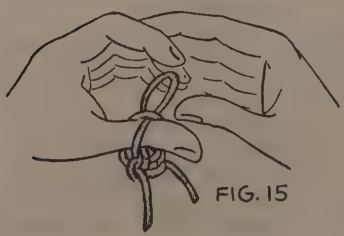


FIG. 15

Slip your right thumb out of the loop, Fig. 15. If properly tied this

should be very easy when your thumbs come into position as in Fig. 8. Slipping of thumb can be aided by grasping outer edge of loop with tips of second and third fingers of left hand. Let the rings slide down your arms to your hands and out between the thumbs to fingers. Back of left hand screens the thumbs from the assistant. Let the right thumb slip quickly back into the loop.

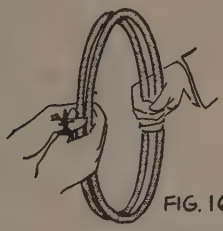


FIG. 16

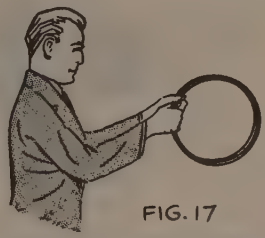


FIG. 17

"*Please hold these rings a moment.*" . . . The assistant grasps the rings as in Fig. 16. Note how performer holds rings at this stage. Open your fingers and draw your hands away letting the spectator hold the rings as in Fig. 17. Show the front of your thumbs to the audience to let them see that your thumbs are still tied. Properly performed the leaving of the rings with the assistant will cause laughter. The reason for this is because of a perplexed look on the assistant's face and the fact you have done something apparently impossible.

"*Now, sir, I want you to throw the rings towards me but in this manner.*" . . . Take one of the rings from the assistant and, standing back a few feet, toss it slowly back to him so that the ring is upright.

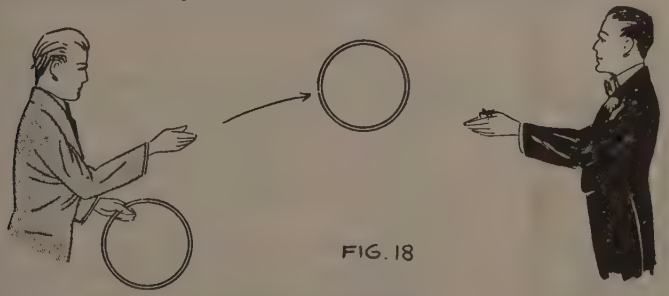


FIG. 18

"*All right! Throw one of the rings at my thumbs.*" . . . The assistant throws one of the rings as in Fig. 18, but just before he throws it, bring the ends of your fingers together and release the right thumb from the cord loop. As the ring gets almost to your hands, open hands apart far enough to let the ring slide onto your left hand, past the thumb and onto the left arm to elbow position. The right thumb is immediately slipped back into

the loop and the tied thumbs brought up into view, Fig. 19.

"*There you are—the ring is on my arm but my thumbs are still tied together.*" . . . Open your hands with palms towards audience, Fig. 20, and show the thumbs still tied. Then show the back of thumbs and hand.

FIG 19

FIG 20

"*Come ahead with the next ring!*" . . . The assistant throws the second ring in a similar manner. This time you catch the ring on your right hand and allow it to go to your right elbow. The right thumb again slips quickly back into the loop, and the tied thumbs are again shown to the spectators.

"*The second ring is on my right arm—but my thumbs are still tied together. Now sir, if you will kindly take hold of the rings again.*" . . . The rings are again slipped down your arms and into position between thumbs and fingers, Fig. 16. The assistant takes hold of the rings, and you free your hands away from them with a pull to give the effect of the rings passing through the tied thumbs.

"*Hold both of the rings up together in front of you.*" . . . The assistant brings the rings into position, Fig. 17. Bring your hands up against rings then draw back about eighteen inches, release your thumbs and thrust hands through both rings, back of your left hand towards assistant. Slip right thumb back into position. Then swing your body around towards the left so you face the audience and so you can show your tied thumbs. The rings are on your right arm.

FIG. 21

"*Maybe you didn't understand this.*" . . . Face the assistant again and release your hands from the rings. Show the tied thumbs to audience again, then take the rings.

"*We will place the rings on the table.*" . . . Place rings on table and pick up the pole and give it to the gentleman assistant to hold, Fig. 21. If a shorter pole or cane is used he

holds it in both hands, Fig. 22. Right hand is towards the bottom and the left hand is towards the top. If the hands were reversed the right arm would screen too much and the position would be awkward for your routine.

FIG. 22

"Let us use this pole. Hold it tightly, sir. One end on the floor and the other in your left hand." If a shorter stick is used, say, *"Hold the upper end with your left hand and the lower end with your right hand."*

To the audience show your hands from the front, Fig. 20; then face the pole with hands about a foot away. Close fingers together, Fig. 23, withdraw the right thumb, Fig. 24. Bring hands suddenly in a downward curve towards pole, opening fingers enough to let pole slide between hands, Fig. 25. Hands go beyond pole and right thumb is instantly brought into loop. The left second and third fingers aid in holding loop in position, Fig. 26. Always keep thumb movements hidden from the assistant holding the pole.

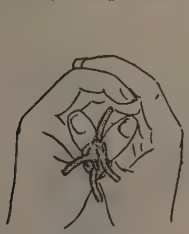


FIG. 23

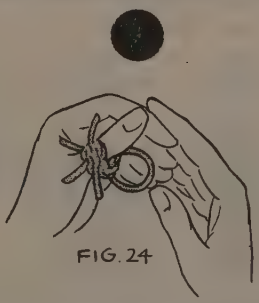


FIG. 24

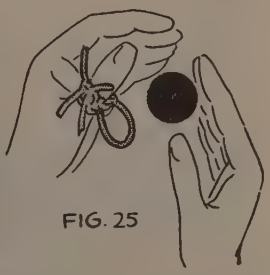


FIG. 25

There is psychology in knowing just when you should have your hands go through the pole. You can temporarily direct the assistant's eyes up a bit by looking at him.

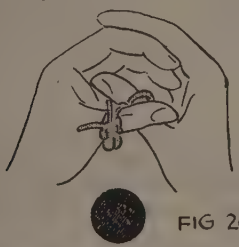


FIG 26

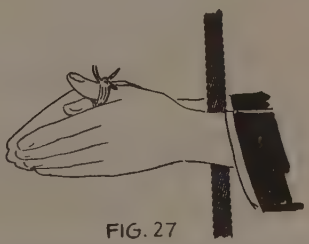


FIG. 27

Fig. 27 shows thumbs back up to normal and pole between your arms. Turn towards the audience so the pole comes to your right elbow. Bend your right arm in front around the pole and show tied thumbs to audience.

"*Sometimes we're on the inside as well as the outside.*" . . . Bring hands back to position, Fig. 27. Close fingers again, Fig. 26, withdraw thumb and let pole slide out between fingers, Fig. 25. Close fingers, Fig. 24, when pole is free, and slip right thumb back into loop again, Fig. 23. Show tied thumbs to audience, Fig. 20.

"*Or on the outside as well as on the inside!*" . . . Thrust hands through pole again. . . . "*Sometimes there.*" . . . Bring hands back on the outside again. . . . "*Sometimes here.*"

Now comes an interesting and puzzling move to the audience. Hands go inside and out of the pole three or four times very quickly. The thumb can be held released from loop during these moves and quickly slipped back into place at the finish. Use back of your left hand as a screen so the assistant can not see your released thumb.

"*Yes sir, solid through solid!*" . . . Place pole aside and say to assistant: "*Place your left hand on my right shoulder.*"

FIG. 28

FIG. 29

The spectator places his left hand on your right shoulder, Fig. 28. Your hands are beneath his arms. Suddenly bring your hands up through his outstretched arm, Fig. 29. Show tied thumbs, then suddenly bring hands down into position as shown in Fig. 28. The arm movement is practically the same as when a pole is used.

"*When you take your seat you can have the audience examine your arm.*" Some performers vary this by placing hands over assistant's head and on back of his neck, then pulling the hands around the neck suddenly. . . "*There is a slight space between your vertebrae, sir! . . . now untie my thumbs.*"

Assistant unties the thumbs and you show ridges in thumbs and how tightly cords were bound. . . ."*Anyway, it's an Oriental mystery!*" . . . Thank the assistant and dismiss him.

FOR VARIATION IN ROUTINE:

1—You can begin with pole and close with rings.
2—Use two assistants instead of one and have them hold a ring on each side of you.
3—Use an outstretched silk handkerchief held by diagonal corners in assistants' hands, instead of a pole.
4—Use a number of rings.
5—Use the upright part of a chair back as a pole.
6—Use a borrowed umbrella or cane in the audience.
7—Use a piece of clothesline held horizontally between two assistants. You stand at the center in back of the line, and push hands back and forth through the line. It adds to effective stage presentation. Pole can be held horizontally instead of the rope.
8—Have a ring or two thrown to audience and back to you.
9—Throw a ring into the air and catch it on arm when it descends.
10—The thumb tie is very effective in Oriental costume.

PRACTICE! PRACTICE! PRACTICE!

Be sure you can do the thumb tie indetectably and with confidence before you present it to an audience. It is too brilliant a piece of magic to take any chance of letting the audience discover the modus operandi. IT MUST BE DONE RIGHT, OR NOT AT ALL!

MODERNIZED TEN ICHI THUMB TIE

In this method a single piece of smooth, fairly stiff wrapping cord is used instead of two. Start with a piece of cord about 33 to 36 inches long. Have your assistant from audience hold it stretched out between his hands. Place your thumbs *under* the cord and cross the thumbs so that the *right* thumb is *underneath* the left one, Fig. 1. Note that the base of the left thumb is on top of the base of the right thumb, Fig. 2.

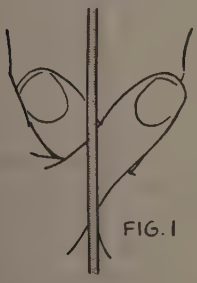


FIG. 2

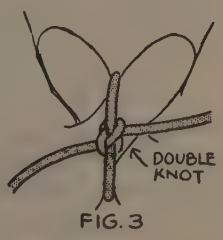


FIG. 3

Have assistant tie a double knot in cord on the front (side away from you) of crossed thumbs, Fig. 3; bring the ends around on top again and

tie another double knot, Fig. 4.

Now have the cord marked B brought over the top of the left thumb, around in front of thumb and out between the left thumb and the right

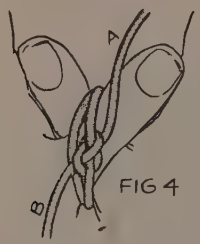


FIG 4

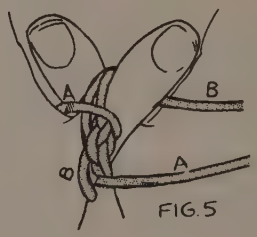


FIG. 5

hand, Fig. 5. The cord marked A is brought over the crotch of the left thumb, down in front of thumb and out at the bottom, Fig. 6. Have assistant tie the cord tightly with a double knot. Trim down the ends of the cord so that only an inch or so extends beyond the knot.

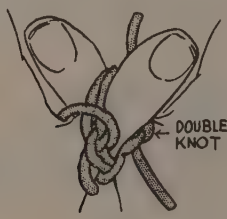


FIG 6

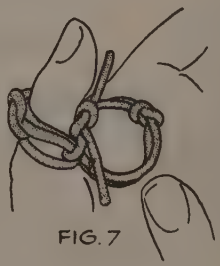


FIG. 7

Properly tied you will find it very easy to slip the right thumb from the loop, Fig. 7, when the proper time comes, and back into place again. The loop being a double cord is very substantial and permits of quick action. The routine is the same as the Ten Ichi Thumb Tie.

TIP-TOP THUMB TIE

This thumb tie is favored by some magicians because the cord is tied first around the right thumb and then the left thumb is placed on the knot upon the right thumb, and the cord is tied tightly around the left thumb.

The cord is about 18 inches long. Grasp the center of the cord in the crotch of right thumb, Fig. 1. Assistant from the audience stands at your right. Have him tie a single knot keeping the cord at the base of the thumb. You pull your hand slightly away from assistant as he ties, so that the cord comes down a bit below the bottom joint of thumb, Fig. 2. Have

the assistant tie a double knot, Fig. 3. You tell the assistant to tie the cord around your thumb as tightly as possible.

FIG 1

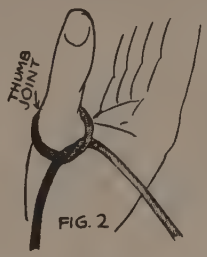


FIG. 2

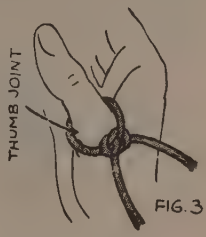


FIG. 3

Place the left thumb on top of the knot on the right thumb, Fig. 4. Assistant ties a double knot on top of the left thumb. Have him tie it tightly. Trim the ends of the rope so that they extend about an inch or so from knot, Fig. 5.

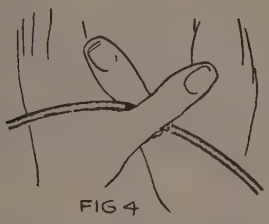


FIG 4

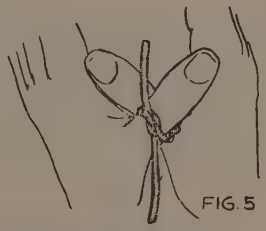


FIG. 5

You will find that you have plenty of slack within the loop as you pull the right thumb down a bit, Fig. 6, and that it is easy to release right

FIG. 6

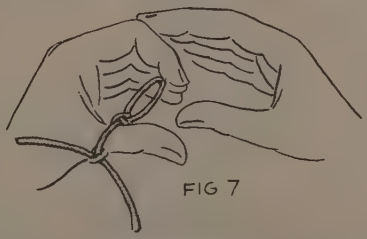


FIG 7

thumb, Fig. 7. The left finger tips against the end of loop, help to keep loop in position for release of right thumb and its coming back into place again. You can carry on the usual thumb tie routine.

CHOW SEN THUMB TIE

I originally devised this tie for my own use by combining the principles of the Ten Ichi and the Tip-Top thumb ties. Two cords about 15 inches long are used.

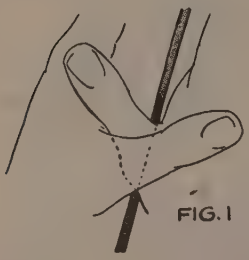


FIG. 1

FIG 2

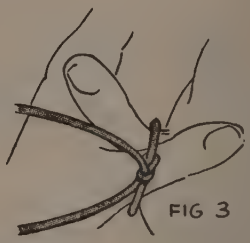


FIG 3

One cord is held tightly stretched between the hands of an assistant from audience. Your thumbs are crossed and placed on top of the cord, Fig. 1. Note carefully the position of the thumbs. The left thumb covers the lower joint of the right thumb. Note the dotted line across base of thumb, Fig. 2. A cord tied around the thumb at this point forms a loop large enough for the thumb proper to be easily slipped through. The position of the left thumb on top of the right thumb forces the assistant to tie across this dotted line, Fig. 3. Have him tie the cord as tightly as possible and make a double knot on top of left thumb.

FIG. 4

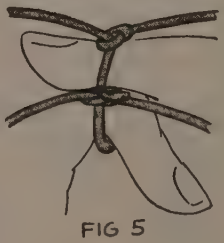
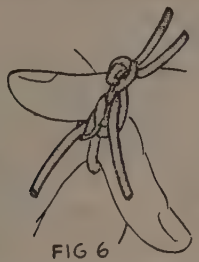


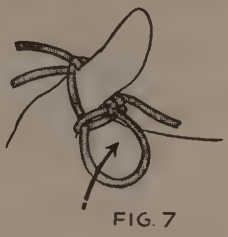
FIG 5

Have him bring the second cord around loop of first cord and around to front, Fig. 4, between the thumbs. Fig. 4 shows view of thumbs from assistant's standpoint. Have him tie the second cord tightly, using a double knot, Fig. 5.

Tie one of the ends of the second cord to one of the ends of the first cord,

Fig. 6. If desired the other two ends can also be tied together. Trim the ends to about an inch from the knots.



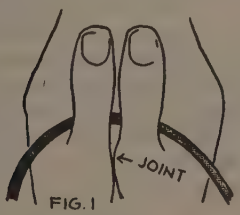


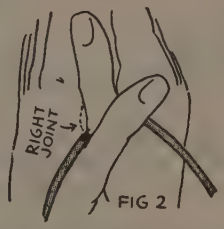
The right thumb can be easily slipped out of the loop and back in. Fig. 7 shows position of the loop. Use regular thumb tie routine.

FRANK DUCROT THUMB TIE

Frank Ducrot was a master of the thumb tie and it was a feature number in his programs. Many magicians wondered just what method Ducrot used. I am giving you the real Ducrot tie. I had Jack Miller pose for the illustrations of this tie as Ducrot taught Miller his thumb tie years ago, and Miller in turn became adept in its use. Ducrot knew well the value of the base of the right thumb to get a proper sized loop, but obtained the tying there in an interesting way.

Two pieces of cord are used, each about 15 inches long. An assistant from the audience is given one cord and told to hold an end in each hand and stretch the cord horizontally between his hands. You bring your thumbs up to the center of the cord and nip it in the crotches of both thumbs, having him release the ends of the cord, Fig. 1.





Bring the left thumb over across the base of the right thumb as in Fig. 2. Have the assistant tie the two ends of the cord tightly around your thumbs. tying a double knot on top of your left thumb.

As the assistant ties your thumbs, you push the right thumb downward, under cover of the hands, which forces the cord up tightly against the base of the thumb, back beyond the lower joint of thumb, Fig. 3.

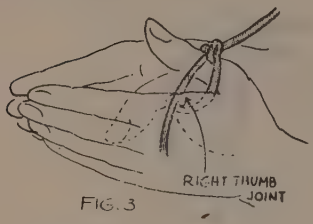


FIG. 3

FIG 4

FIG. 5

Fig. 4 shows a view from the top while the right thumb is forced downward. After the knot is tied the right thumb is brought up and the thumbs assume the position as shown in Fig. 5.

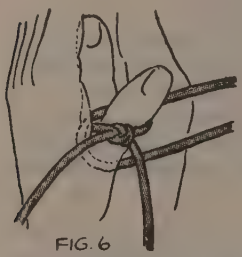


FIG. 6

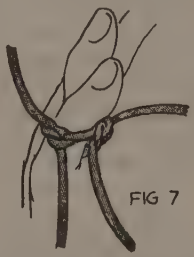


FIG 7

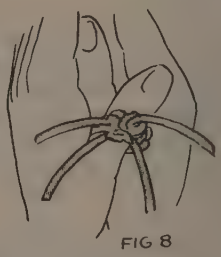


FIG 8

Fig. 6 shows how the second cord is brought under the left thumb around the left side of the loop formed with first cord. Tie the second cord tightly around the first cord, using a double knot, Fig. 7. Tie the four ends together at the top of the left thumb, Fig. 8.

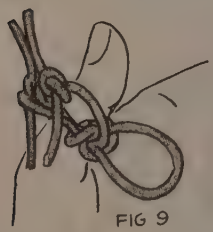


FIG 9

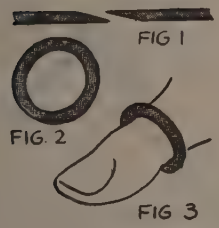
You will find it quite easy to perform the thumb tie routine by slipping the right thumb out of loop, Fig. 9, and back into loop again. The second and third finger tips of left hand against edge of loop can readily assist in keeping the loop in a workable position.

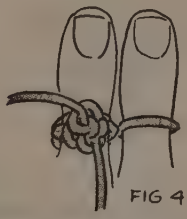
JACK MILLER THUMB TIE

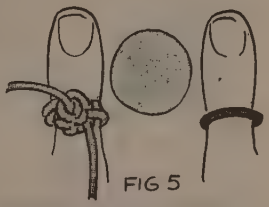
This is an interesting wrinkle that Jack Miller uses at times in combination with the Frank Ducrot thumb tie. He has puzzled magicians with this one as he can perform so slowly; and even watching the top of his thumbs there can be seen no release of the thumb.

The secret is the addition of a ring of cord that slips over his right thumb. To prepare, take a piece of cord and fit it loosely around the right thumb, then sharpen the ends, Fig. 1, and coat each end with white rubber cement. Allow them to dry awhile, then press ends together forming a ring, Fig. 2. You now have a ring that you can easily slip over your thumb, Fig. 3. Magician's wax may be used instead of white rubber cement if you can not obtain the latter.

This ring is lying on the table inside of the two metal rings, and a handkerchief or something in front to screen the fake ring.



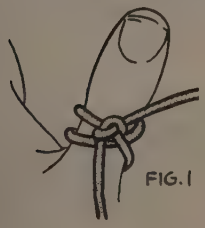




After your thumbs have been tied by the Ducrot thumb tie, or whatever tie you are using, you slip your right thumb out of the loop and as you go to pick up the rings from the table you slip the circle of cord around your right thumb. This should be done without hesitation, as though you were just picking up the rings. The thumbs are brought into position as in Fig. 4. To the audience there is nothing suspicious and the extra ring of rope looks like the cord tied originally around the right thumb.

When the rings are thrown at you all you have to do is to separate your thumbs and bring them together again. In going through the pole held by someone the thumbs have but to separate in passing the pole, and can be kept quite close to the pole, Fig. 5. At the finish, slip the right thumb back into the original loop again and have thumbs untied, or cord cut from thumbs.

TARBELL'S SIMPLEX THUMB TIE



There is always a demand for a simple thumb tie that works easily and quickly. Start with a piece of cord about 20 inches long.

Wrap the center of cord twice around the left thumb and have assistant from audience tie a double knot on *top* of the thumb, Fig. 1. The

cord should be tight enough so that the knot on top will not slip out of position. Fig. 2 shows a side view of tied thumb.

Bring your right thumb up below left thumb and have the assistant tie your right thumb tightly to your left one. As you say this put the side of left thumb on the right thumb so that the knot rests on the right thumb, Fig. 3. This is a bit of misdirection to show right thumb is tight up against the knot.

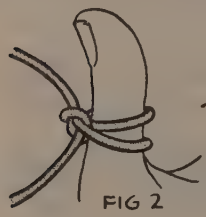


FIG 2

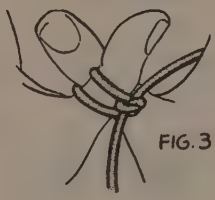


FIG. 3

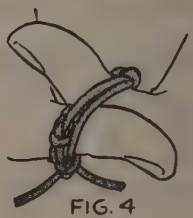


FIG. 4

Now bring your thumbs up to a vertical position with palms of hands towards assistant, and twist your left thumb to the left so thumbs are held flat against each other, Fig. 4. Have the assistant tie a double knot in the cord in front of right thumb. Impress on his mind to tie you as tightly as he can.

But no matter how hard he tugs he can not really tie you tightly enough to prevent abundant slack. Fig. 5 shows a close-up side view of the thumbs. You will note the magnitude of the loop that extends from the knot on top of the left thumb to the knot on the front side of the right thumb.

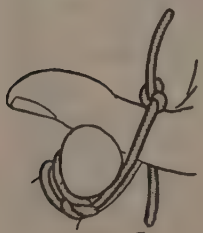


FIG.5

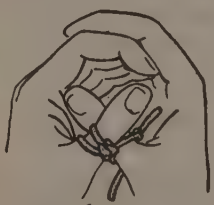


FIG.6

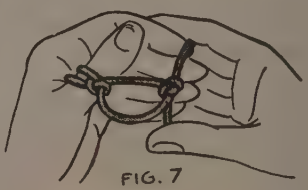


FIG. 7

To release your right thumb, bring the fingers together in front of thumbs as a screen, Fig. 6, and then withdraw the right thumb, Fig. 7. Because of the size of the loop, the right thumb can be placed back into loop and thumbs crossed again in an instant.

TARBELL'S "LI LING" THUMB TIE

Here is another practical thumb tie that is simple in operation. Cord should be about 33 inches long.

Tie the center of the cord twice around the left thumb and have assistant from audience tie a double knot on the left side of your thumb, slightly towards the top, Fig. 1.

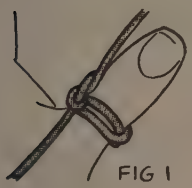


FIG 1

FIG. 2

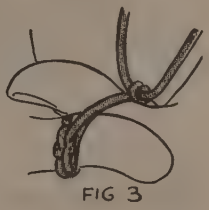


FIG 3

Bring your right thumb up *underneath* your left thumb, Fig. 2, and have assistant tie cord tightly so that the knot is on the front side of the right thumb. Thumbs are held in a vertical position while tying is being done. Fig. 3 shows a view of thumbs and tie from above. The position of the first knot at the side of the left thumb gives you a basis for slack in the cord. Extra slack can also be obtained by bringing the base of the thumbs closer together as in the Ten Ichi thumb tie.

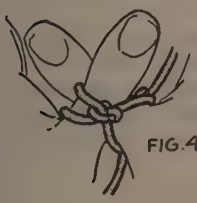


FIG. 4

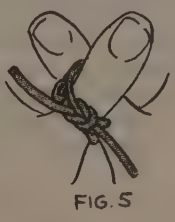


FIG. 5

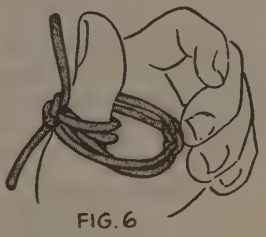


FIG. 6

Have the assistant bring the ends of the cord up and tie a double knot on top of the left thumb. Fig. 4 shows one view of this, while Fig. 5 shows your view. Trim the ends of the cord away to about an inch of the upper knot.

Properly tied you will find that the right thumb readily slips out of the loop, Fig. 6. The double cord stiffens the loop. The second finger tip of the left hand touches the loop so as to hold it in position for speedy withdrawal or insertion of the thumb. From now on use the regular thumb tie routine.

TARBELL TAPE TIE

I often used this tie in the Chinese part of my show and it met with excellent response from the audience. My thumbs were securely tied separately, as well as together, with cotton tape that was about 26 inches long and from 5/8 to 3/4 of an inch in width. In this method there is no release of either thumb from a loop.

The center of the tape is placed over the left thumb, and assistant from the audience is asked to tie it tightly around your left thumb. The knot is on the right side of thumb. Have him continue tying knots until seven or eight have been tied, Fig. 1.

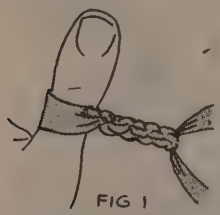


FIG 1

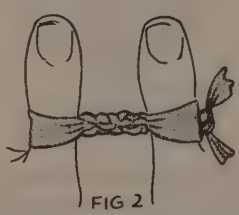


FIG 2

FIG 3

Place the right thumb against the last knot and have assistant tie the tape tightly around the right thumb and then trim the tape up to an inch or so of the knot on the right side of the right thumb, Fig. 2.

If desired the tape can be wrapped twice around the left thumb before tying the first knot, and then twice around the right thumb before the final double knot is tied on the outside of the right thumb.

With this tie there seems to be no way by which rings could be thrown upon the arms, or thumbs passed through a pole or other solid object. But the audience does not know that over on the rear of an upright outside support of your chair-back is a razor blade tightly wedged into the wood with the edge upwards, Fig. 3. A ring hangs over the chairback, Fig. 4.

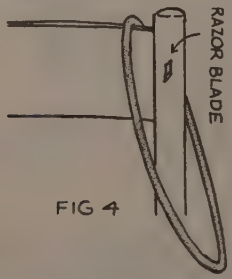


FIG 4

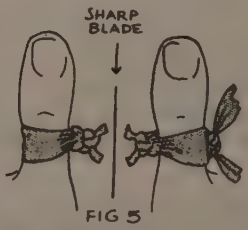


FIG 5

You step in back of the chair a moment to pick up the ring and your thumbs are spread apart. The center of the knotted tape is brought di-

rectly down upon the sharp edge of the razor blade and, with a slight back and forth motion, the tape is cut in half, Fig. 5. Because there are knots on either side of the cut, the tape still remains securely tied around each thumb.

This cutting movement takes but a second. Apparently you just pick up a ring or rings from the chair. Keep your thumbs together as though nothing out of the ordinary has happened. Thumb tie routine is performed by merely pulling thumbs apart slightly as an object passes the tie.

At the finish the tape should be cut off with the scissors. The thumbs can be shown any time during routine by just pressing the knots against each other. No one ever suspected this trickery in my performances.

If desired the blade can be affixed to a chair with the sharp edge of the razor blade facing downward. In this case the knotted tape is brought under the edge and cut as the thumbs push upward and slightly forward and backward.

There are numerous other places where a blade can be concealed. For instance on the back of a table. If you use a "spirit" cabinet with metal poles the blade can be fastened to the front pole at one side with the blade at the rear of the pole, concealed from the audience. If you use a suit case, the blade can be fixed to a block of wood inside, and the tape cut as you remove the rings from the inside of the case.

When Dr. Hai Wun Choy, of the royal house of Korea, was my assistant years ago, he used to cut the knotted tape with a pair of sharp scissors. He was standing offstage behind a screen unknown to the audience. As I reached my hands off stage to take the two metal rings from his left hand he quickly severed the tape with the scissors in his right hand. This done he gave me the rings. To the audience, I had merely reached a few inches offstage to get two large metal rings There was nothing suspicious in the move.

TARBELL'S CHINESE THUMB TIE

I will teach you another method of performing the thumb tie which does not necessitate pulling the thumb in and out of the tie. It is very simple, and yet most illusive. It is so bold in nature that its very boldness adds mystification to it.

EFFECT:

The performer's left thumb is securely bound and tied with tape. The same is done with the right thumb. The thumbs are then placed together and bound tightly. In spite of the tying of his thumbs individually and together, the performer now passes rings and poles between his hands.

PARAPHERNALIA:

1—Two pieces of white cotton tape, about 5/8 wide, 15 inches long.

2—Pair of scissors.

3—A pole, hoops, etc.

TO PERFORM:

Have a spectator wrap one piece of tape twice around your left thumb and tie it securely on under side of thumb. Allow him to make two or three knots, Fig. 1 . . . "*Tie the tape good and tight.*"

Have the spectator wrap the other piece of tape twice around your right thumb, tying it well on upper side of thumb, Fig. 2.

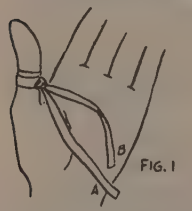


FIG. 1

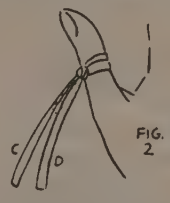


FIG. 2

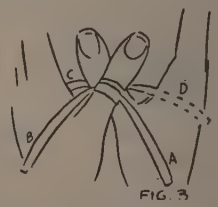


FIG. 3

Place left thumb on right thumb. Wave your hands back and forth a moment to throw ends A and B on upper sides of hands and ends C and D on under sides of hands. Waving of the hands confuses the spectators and leads them to believe that each pair of ends is now around opposite thumb. In reality each pair of ends is around its own thumb, Fig. 3. With a slight wave of hands, get ends A and B between left fingers to lift them up out of the way, Fig. 3A. Then say to spectator:

FIG 3A

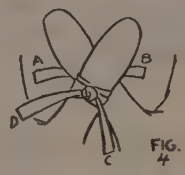


FIG. 4

FIG. 5

"*I shall ask you now to tie the upper thumb to the lower one. Pull tight and tie a good knot.*" . . . Hold thumbs up so that the spectator can tie ends C and D around lower thumb, Fig. 4.

"*Now, secure the lower thumb to the upper one doubly tight by tying these other two ends together.*" . . . Turn backs of hands up and have spectator tie ends A and B on top of upper thumb, Fig. 5. Trim ends down to an inch or so from the knots. To audience:

"Note carefully how my thumbs have been securely tied. Each thumb has been wrapped with tape and tied and then both thumbs have twice been securely tied together. As you can readily see, such a tie would bind me securely, and my only hope of release would be to have someone cut the tapes off with a knife or pair of scissors."

Show thumbs to audience. They appear to be tied securely together, yet each thumb is entirely separate from the other. Fig. 6 shows a side view of the manner in which thumbs are tied. The thumbs are pulled apart to show this clearly. Of course, you do not permit the audience to see such a view as is shown in Fig. 6. It is now an easy matter for you to pass objects between your hands, as in the preceding routines. To finish have the tapes cut from thumbs with a pair of scissors, preferably by your own assistant. This tie can be worked at angles and under conditions impossible with the regular method. It may be performed down in the audience with people all around you. You may permit short examination of thumbs when they are together.

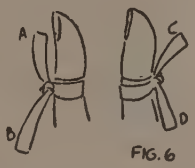


FIG. 6

MEL FORRESTER'S RUBBER BAND THUMB TIE

EFFECT:

Performer's thumbs are securely bound with a heavy rubber band. Yet in spite of this, he passes hoops onto his arms and passes his tied thumbs through a broom handle, cane, or other solid objects.

PARAPHERNALIA:

1—A large, heavy rubber band. Experimentation will show you the size best adapted to your thumbs. Band must not be too tight or too loose.

2—A broom, or cane, rings, etc.

TO PERFORM:

Request someone to come up from the audience to assist you, and have him stand at your right.

"A rubber band is only a small article, but it can hang on about as well as anything I know. It is said that once an Oriental policeman, not having a rope handy, tied up his prisoner with rubber bands. And the prisoner didn't get loose either because the policeman knew how to tie him. One of the bands, I have been told, went around the thumbs."

Follow these moves carefully. They are not difficult, but you must watch the details to get them correctly. Hold the band in your left hand.

Push thumb and index finger of your right hand through the band, Fig. 20. Make loops in the band with thumb and first finger, as shown in Fig. 21.

Slip the loop from index finger over onto thumb. This leaves your thumb secured by a double loop in the rubber band, Fig. 22. Repeat this series of moves exactly in the same way with the left thumb. You now have the arrangement pictured in Fig. 23. The loop around right thumb is A, the loop around left thumb is C, and the band between the loops is B.

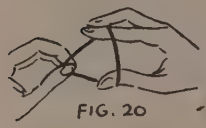


FIG. 20

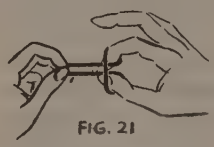


FIG. 21

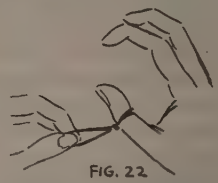


FIG. 22

"*Something like this. Anyway, I am well tied. A nice time I would have getting my thumbs out of two tight loops like these.*" . . . Show hands, both sides, and move thumbs to show that they are tightly bound, Fig. 24. Pick up cane or broom and give it to assistant from audience.

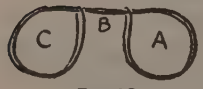


FIG. 23

FIG. 24

FIG. 25

"*Now, if you will please hold this broom up. . . . That's right, the brush part on the floor and the handle up. Now please hold the handle tightly.*" Have spectator assisting you hold broom straight up in a vertical position.

"*Nothing could pass under the broom because of the floor or above the broom because of the gentleman's hands.*" . . . As you say this, screen the right hand with the left, and push the second finger of right hand into loop C. Then insert third finger also in loop C, Fig. 25. When the loop is secure on second and third fingers of the right hand, remove left thumb from loop C. Be careful to screen this movement behind the hands, Fig. 26.

Place the left thumb quickly under B portion of rubber band. Keep hands close together so that the assistant and the audience can not see your movements, Fig. 27. Pull down slightly with fingers in loop C and bring the thumbs close together. The audience is not aware that you have made any change in the arrangement of the rubber band. It appears that the thumbs are still secure in the loops, Fig. 28.

"*Oh, I forgot to tell you. The policeman placed the man's arms around a small tree for extra precaution.*" . . . As you say this bring the hands up to the broom about a third of its length from the top. Withdraw left thumb from under the band. Open hands only enough to allow broom handle to pass between, Fig. 29.

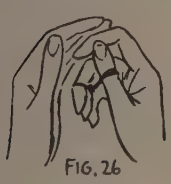


FIG. 26

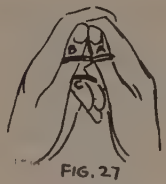


FIG. 27

FIG. 28

When hands are around broom handle, like a flash, slip the left thumb under B portion of rubber band again. Turn thumbs to the audience and to the assistant to show that they are still securely bound, Fig. 30. The effect produced is that you have passed the broom handle right through the rubber band between your hands. . . . "*Like this. Now my arms are around the tree, or broom rather. Of course, being bound like this, it is impossible. . .*"

Slip thumb out of B, bring hands away from the broom handle, and slip thumb back under B again very quickly. Practice for perfection in this move. You must perform it very rapidly so that neither the assistant nor the audience suspect you are doing anything out of the ordinary. Be careful to keep hands screened and hold them as closely together as possible while passing them around the broom handle.

FIG. 29

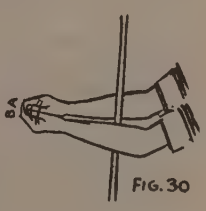


FIG. 30

" . . *to escape . . . Now that you understand that, I shall explain it again.*" . . . Repeat the above effect—putting arms around broom handle and then bringing arms away. Pick up rings from table and give them to spectator assisting you, all the while keeping thumbs closely together. You then proceed with the other demonstrations previously described.

At the finish open loop C a little with second and third fingers of the left hand and quickly slip it back onto left thumb. Remove the other fingers. Loops are now around both thumbs again as they were in the beginning of the effect. You may now have the assistant examine the bands around thumbs and remove them to see that they are intact. . . . "*The moral of which is, 'It is better to be a magician than to go to jail.'*"

Lesson 54

CHINESE LINKING RINGS

THE LINKING RINGS is one of the oldest tricks and one of the finest if presented in a finished and skilled manner. Audiences have been amazed for years by this effect of linking and unlinking solid steel rings. I well remember the time when I saw Ching Ling Foo, the celebrated Chinese conjurer, present it years ago. He made a masterpiece of it.

While a set of linking rings can be found in almost every magician's stock of apparatus, very few performers have ever mastered the routine well enough to present the effect with showmanship. The usual presentation is mediocre and lacks finish. The few men, however, who have studied the rings closely and have mastered the work with them have made of them a thing of beauty. The work of these few men makes them stand out in sharp contrast to the ordinary linking ring presentation.

Eugene Laurant was one of those magicians who had spent years with the rings and in his hands the effect was a classic. It is a rare privilege for me to be able to give you Laurant's own routine with the linking rings.

Laurant's routine was the result of years of study and of experience. He had used dozens of variations, but he discarded them all and settled down definitely to using only those which he found most effective. His routine was snappy, just the right length, and full of showmanship.

The student of magic should study closely the ways of the successful professionals. The things to watch lie in their manner of presenting effects, rather than in the effects themselves. See how they eliminate unessentials and constantly play up strong points with a punch—see how they avoid needless and monotonous repetition, but play up repetition with force when it strengthens the mystery and better pleases the audience.

Handling the rings is not difficult, but it requires practice. You must become so accustomed to handling them that you can follow the routine almost automatically. You must be so familiar with them that one move blends into another—and this comes only through practice. You must have the ease of working so well in hand that your mind is left free for putting the effect over with showmanship. Laurant said that he made it a habit to run through his linking ring routine before each performance to keep it fresh in his mind so that he could work at high pitch.

In this lesson I give you the complete routine and also the patter which Laurant used. It is impossible to give you his showmanship, but I hope you will work up the effect for yourself with real showmanship.

The usual set of linking rings consists of eight rings. Laurant used eleven, and the routine is taught to you with that number. An eight-ring routine can easily be worked out from the principles in the Laurant routine.

EFFECT:

Ten steel rings are linked together and unlinked in a most mysterious manner. Various designs are then formed with the linked rings and interesting combinations are worked out. The final amazing effect is accomplished by linking all the rings together to form a cross of steel. Then the magician links all the rings on one ring and suddenly unlinks them one by one and drops them to the floor.

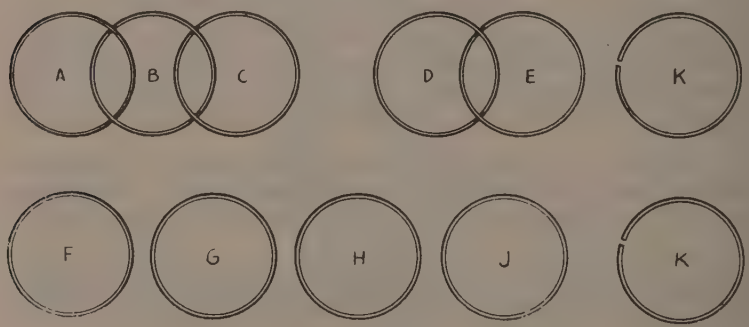


FIG 1

PARAPHERNALIA:

A set of eleven nickel plated steel rings, each about eight inches in diameter, Fig. 1.

Three of the rings are linked together: A, B, C.

Two more rings are linked together: D, E.

Four separate solid rings: F, G, H, J.

Two so-called KEY rings: K, K. These have openings in them, about $\frac{3}{8}$ of an inch.

TO PREPARE:

One of the key rings must be concealed from audience. Laurant used a special pocket sewed inside of the right side of his coat for this purpose. There is a snap fastener at the opening of pocket which keeps the key ring secure in the pocket until it is needed. This can be unsnapped

at a moment's notice, Fig. 2. In case of emergency when Laurant was not prepared with his special pocket, he merely placed his fountain pen in his regular inside right coat pocket and hooked the key ring on to that, Fig. 3.

The remaining ten rings are then arranged on the table in this order: First, the other key ring (K)—then on top of that, the four single rings (F, G, H, J)—then the three linked rings (A, B, C)—and finally, the two linked rings (D, E). These should be squared up to look like a pile of single rings. Fig. 4 shows the order of piling rings on table, starting with K.

FIG 2

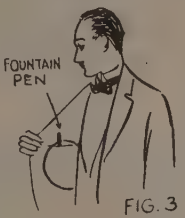


FIG. 3

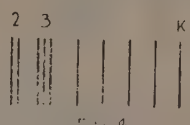


FIG. 5

To Perform:

With one key ring inside your right coat pocket, come forward with the other ten rings in your right hand. When you pick up the rings from the table to come forward, have the top of the pile—the two linked rings—against crotch of right thumb and the key ring towards tip of thumb and fingers, Fig. 5. Take the key ring with left hand and place it on the table. This leaves nine rings in the right hand.

"I am often asked the question. 'What do you consider to be the oldest known trick to magic and magicians?' and I always answer, 'Perhaps the Linking Rings of China.' It may therefore not be out of place here to relate a legend regarding these rings.

"Centuries ago in China, a priest in the temple made a chain of links of steel or copper or perhaps brass—we know not of just what metal—to suspend a lamp—the lamp of life—and this lamp hung directly over the altar. Now, the old priest of the temple, with his followers gathered about him, would lower the lamp, remove it from the chain, and place it upon the altar. Then he would take the chain, made of these huge links of steel, and separate them, one from the other. His followers noticed that he had no difficulty in doing this, and though they examined these links of steel again and again, they could find no opening of any kind in them.

"The story soon spread about and pilgrims came from far and near to see the man who could take links of steel—put them together and take them apart—when they were solid with no opening in them. There is no doubt in my mind that this old priest of the temple wanted to impress his followers with the fact that he possessed mystic power. In presenting this problem myself, however, I say the phenomenon is due to natural law. Let us look the rings over."

To show the rings separately, merely pass them from the right to the left hand. Pass the first three single rings with the hands about 12 inches apart, Fig. 6.

Decrease the distance between your hands and pass the rings faster when you come to the linked rings. If you pass these properly, they will appear to be single rings. Practice this carefully before your mirror.

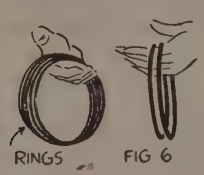


FIG 6

FIG. 7

After all rings are in the left hand, drop them one at a time back into the right hand. Keep the left hand a little above right hand but close enough to it to catch the rings quickly. Be careful not to let a linked ring drop to the bottom of a ring it is linked in. With a little practice, you can make perfect the illusion of showing separate rings. Make your movements as natural as though you were really showing all to be separate rings. You can put a little emphasis on showing those rings which are separate, Fig. 7. You must leave a definite impression with the audience that the rings are separate. While showing them, say:

"*We find that the rings used in the chain of the lamp in the temple are all separate and distinct, one from the other. First, let us prove that the rings I use are genuine in every way. The best test for steel is sound. We will test first with two rings. . . .*" Take two of the single rings in your left hand. Move hand up and down to make rings strike each other and jingle, Fig. 8. . . . "*They sound as clear as a bell.*"

FIG. 8

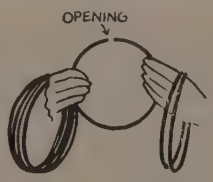


FIG. 9

FIG 10

Pick up key ring from table and hold it with opening at top between your hands, Fig. 9. . . . "*Here we have a faulty ring. I had it cut apart to show you the vast difference in sound between a ring with opening and a solid one.*"

Place this key ring on the left hand with two solid ones. Shake the rings this time just to get a clattering noise in direct contrast to the jingle of the two solid rings before, Fig. 10. . . . "*You hear a clattering metallic sound now—not like the clear, bell-like jingle of the solid rings. Were I to use a*

ring with an opening, you could detect it immediately by its dull, clattering sound. We can not use such a ring so we shall toss it aside."

Throw the ring to one side or to back of stage, Fig. 11. This is showmanship. You are convincing your audience that a ring with an opening can not be used and you discard such a ring. If there is a magician watch-you perform, he will be puzzled. He is accustomed to using eight rings, consisting of three linked rings, two linked rings, two single, and one key ring. He will sit up and take notice when he sees you throw away your key ring. So you see, in this effect you interest not only the average audience, but those who may have read a solution of the usual routine and even those who have performed with the rings.

FIG. 11

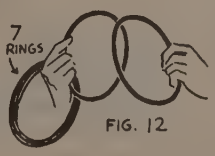


FIG. 12

"*We must use clear-sounding rings of solid steel just as the priest of old used.*" . . . Strike the two single rings from your left hand together, Fig. 12.

Now square up all the rings in the right hand and transfer them to the left. If properly held, they look like a bunch of single rings. Suddenly allow the outer ring to drop off tips of fingers. This ring is one of the two linked together, and it will drop to the bottom of the other ring in which it is linked. Spin the ring quickly with right hand. This adds action and dash to your presentation, Fig. 13. . . . "*Behold, we have two rings suddenly linked together.*"

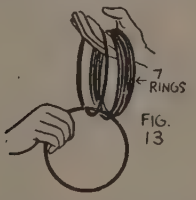
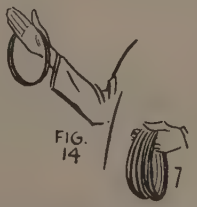
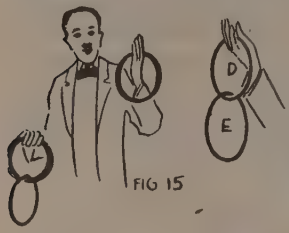


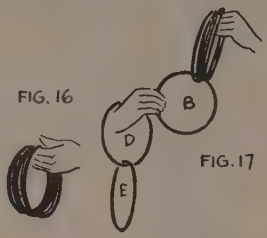
FIG. 13

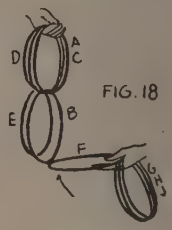


Take the two linked rings in right hand and dangle one from the other to show that they are linked. . . . "*Immediately, you say to me, 'Do you mean to say that you can take two perfectly solid rings and actually link them together?' Well, the proof is in the sound. Let us try whether they are solid or not.*" Jingle the two linked rings together in the right hand to bring out the clear bell-like tone, Fig. 14. . . . "*You notice that the sound is the same as the sound of the solid rings you heard before.*"

Drop one of the linked rings in right hand so that it will hang suspended from the other ring. Then transfer a bunch of rings from left hand to right hand, leaving two single rings in the left hand. Jingle these two rings together to show similarity of sound, Fig. 15.

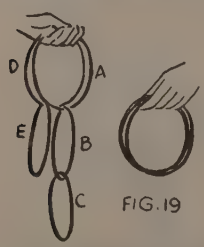


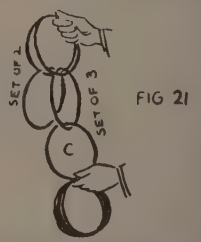




Place bunch of rings back on left hand, leaving the two linked rings in right hand. Jingle these two rings again to show clear sound, Fig. 16. Allow ring D to slip over right wrist. Look at bunch of rings in left hand, and suddenly let ring B drop from the three linked rings in left hand. Spin ring B with right hand, Fig. 17. . . . *"Let us try it again. Two more rings link themselves together."* Transfer the three linked rings—A, B, C—to right hand. Strike ring B with one of the four single rings from left hand, Fig. 18. . . . *"And they ring true."*

Drop ring C, which falls to bottom of ring B and forms a chain of three rings, Fig. 19. This routine with three rings is easy if you arrange them properly in the beginning. Experience will help you in working them. However, should ring B not be the one to drop down first, do not let it worry you. A or C can drop first and then B, and you will get equally satisfactory results.





"Ah, now we have five rings linked together. The linked ones are no different in sound from the single ones." Hold the rings as in Fig. 20—linked rings in right hand and four single rings in left. Jingle first one bunch and then the other.

With left hand grasp bottom of ring C, Fig. 21. Bring ring C upward

so that the three linked rings stretch from left hand down to right. Right hand holds rings A and D together as though they were linked, Fig. 22.

"*A chain of five. You see them—but perhaps a better way to convince you is to let you take the rings and thoroughly examine them.*" . . . Leave the stage and come down into the audience. Now bring the right hand up with ring A on a level with ring C in the left hand. Hold as in Fig. 23.

Bring the hands close together. This brings rings A and C next to each other. This is preliminary to pulling apart apparently ring A from ring D, Fig. 24. Say to a spectator at your right: "*Please look at these rings, sir.*"

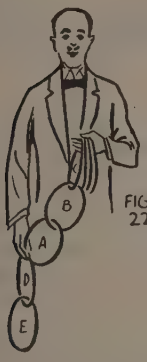


FIG 22

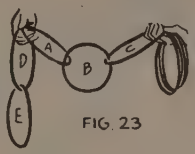


FIG. 23

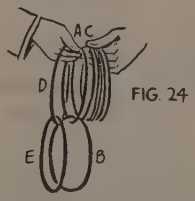


FIG. 24

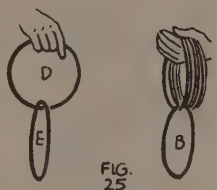


FIG. 25

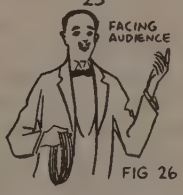


FIG 26

As spectator starts to take hold of chain of rings, say: "*One moment, let me separate a couple so that our friend over here may see them also.*" . . . Apparently disconnect ring D from A by giving it a sudden jerk. Then hold the two linked rings—D, E—in right hand and the three linked rings—A, B, C—with four single rings in left hand, Fig. 25.

"*Two for you—and three for you.*" Give D, E to one spectator and A, B, C to the other. . . . "*Would you like to examine a ring, too, sir?*" . . . Give one single ring to another spectator. . . . "*And you, sir?*" . . . . Give another ring out for examination. . . . "*And you?*". . . . Give a third single ring to spectator. . . . "*And, sir, here is the last one.*"

"*I want you all to examine every one of the rings carefully before I collect them. You will find that each ring is as solid as it can be and as strong as it is possible to make them with steel.*"

After allowing a few moments for examination, collect the three linked rings, squaring them up in right hand—then the two linked rings, squaring them up with the three in right hand. At this point, stop a moment and face audience, Fig. 26. . . . "*Last night a young man explained*

this trick to a young lady sitting next to him in the theater. He said, 'You watch that magician when he gathers up the rings. He will start for the stage, and as he turns around, he will exchange the rings in his hand for some others which he has hanging on his back under his coat.'"

As you say this, turn quickly towards stage to illustrate your meaning. When your back is turned, slip the key ring from your inside coat pocket on to your right hand with the rest of rings, Fig. 27. Bring all the rings in your right hand up over your right shoulder, Fig. 28. . . . *"Imagine me carrying a bunch of rings on my back."*

FIG. 27

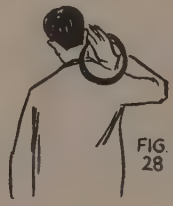


FIG. 28

FIG. 29

Turn to face the audience. . . . *"I hope you do not accuse me of such nonsense. Will you please touch one of these rings, sir?"*. . . . Hold the rings in the right hand towards spectator, turning the key ring slightly towards him. Be careful to cover the opening in the ring with thumb and fingers of right hand, Fig. 29.

The spectator will, in most cases, touch the ring nearest to him—the key ring. Regardless of which ring he touches, however, you turn the bunch of rings in towards your body and take the key ring in your left hand. Give the bunch of linked rings from right hand to a spectator to hold. . . . *"Please hold these rings for a moment. This gentleman has selected a ring for me to use. I find it a good one."*

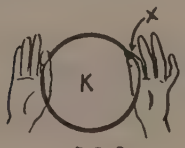


FIG. 30

FIG. 31

FIG. 32

Hold up the ring, with thumb and finger of left hand covering opening X. Right hand is in the same position on the other side of the ring. Expose palms of hands to audience, Fig. 30. Close the left hand over the ring. To give the effect of revolving the ring to show it solid all around, hold the ring tightly with left hand and bring the hand upward. As you do this, close the right hand over the ring, Fig. 31.

Now bring the left hand downward, holding the opening X tightly. As the ring turns, slide right hand over the ring downward until the hands are in position shown in Fig. 32. Perform this move about three times. Practice it well in front of your mirror. Notice how deceptive the move is in giving the appearance of actually revolving the ring several times.

"*Now, if you who are holding the other rings up the aisle will hold them in this manner, I will try to make a chain for you, linking the rings together as you hold them in your hands, right before your eyes.*" . . . Show the spectators holding single rings how to grasp them. Demonstrate with your own ring, grasping it with both hands close together at the bottom, Fig. 33.

Now come forward and ask another spectator to touch your ring at any point. Hold the ring towards him as shown in Fig. 34. . . . carefully concealing opening X. "*Touch this ring anywhere you like, sir.*"

FIG. 33

FIG. 34

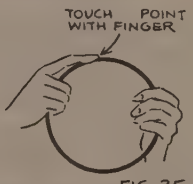


FIG. 35

The spectator will usually touch the side of the ring nearest to him at a point between your hands. If he touches the other side of the ring, merely reverse the ring, bringing this side to the front. . . . "*Thanks. Now, please notice this point. I shall place my finger tip near it to mark it.*" . . . Place tip of right index finger at the selected point on the ring. Then place finger tip near this point, raising it and replacing to accent the point, Fig. 35.

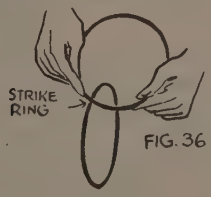


FIG. 36

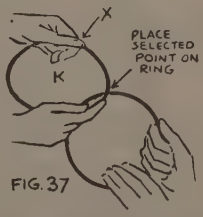


FIG. 37

"*I will connect each ring right at the point the gentleman has touchea. Watch!*" . . . Walk up to one spectator holding a single ring. Strike your ring against his at the selected point, Fig. 36. Place your ring against his again at the selected point. Be careful to conceal opening X in left hand and tilt left side of ring upward a little, Fig. 37.

"*Hold your ring tightly, sir.*" . . . Now strike his ring again with your

ring held at an angle of 45 degrees, slanting down from the left hand, Fig. 38. With your ring at an angle, the blow causes the spectator's ring to be forced suddenly to the left near the opening X of your ring, Fig. 39. The spectator's ring automatically goes into the opening in your key ring and comes back to the selected point, linked in your ring. Release the opening from the left hand just enough to permit penetration of the other ring and then conceal it again in left hand. The illusion is that spectator's ring penetrated your ring at the selected point, Fig. 40.

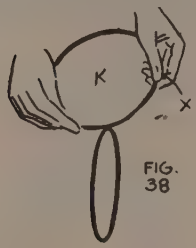


FIG. 38

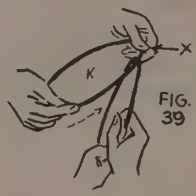


FIG. 39

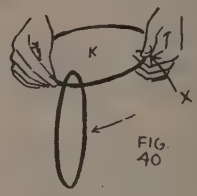


FIG. 40

Figs. 41 and 42 give another view of this movement. You are holding opening X in left hand and indicating the selected point with right index finger. Your ring is on a slant downward from the left hand. As you strike the spectator's ring at the selected point, his ring is pushed suddenly to the left, slips into opening X, is linked in your ring, and comes back to the selected point at the tip of right index finger.

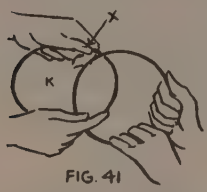


FIG. 41

FIG. 42

FIG. 43

This all happens so quickly that the illusion of penetration at the selected point is perfect. This is a very important move, and, it alone, is worth many dollars to the magician performing linking rings. Practice it well until you absolutely master it. You will be well repaid for your time and effort. Move your ring up and down through the spectator's ring to show that they are actually linked, Fig. 43. . . . "*The two rings are linked together at the selected point.*"

The moment you have shown the linking of rings, push your left hand through the spectator's ring, taking ring away from him on your left wrist. Pass on quickly to another spectator holding a single ring, Fig. 44. . . . "*Hold tightly, sir. Watch the point on my ring.*"

Raise right forefinger again and lower to indicate the selected point. Strike his ring at the selected point, then raise your ring suddenly, strike his ring again and link it as you were taught to do. Quickly show the rings linked and thrust your right hand through his ring. Carry his ring away on your right wrist, Fig. 45.

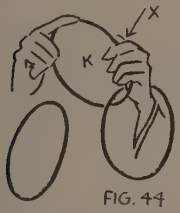


FIG. 44

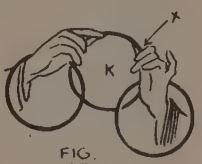


FIG. 45

FIG. 46

Continue linking the rings on until all four have been taken up. Take the ring from the third spectator after it is linked by passing your left hand through his ring. Take the ring from the fourth spectator by passing your right hand through his ring. Allow the four rings to fall to the bottom of your key ring, hanging from left hand, Fig. 46. . . . "*Four rings linked on my ring—each at the point selected by the gentleman.*"

Spin the four rings on the key ring. The noise and movement add action at this point. . . . Stop suddenly as though some spectator had said something. . . . "*What! Why, of course, if you can put them on, you can take them off!*"

FIG. 47A

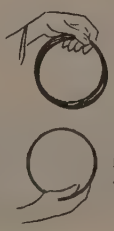


FIG 47B

FIG 48

FIG 49

Quickly bring the four rings up with right hand near opening X concealed in the left hand, Fig. 47A. Slip the rings through opening X with the aid of the right hand. Then drop them one at a time into the right hand, Fig. 47B. Instead of dropping the key ring, bring it down to the right hand suddenly, giving the appearance of dropping it, Fig. 48. Hold the five rings in the right hand. Take the five linked rings which a spectator is holding. First, take A, B, C and then D, E with the left hand, Fig. 49. . . . "*I will take the rings you have, sir.*"

Go back to the stage, and while your back is turned, perform the fol-

lowing moves quickly: Study the diagrams closely. Fig. 50 shows the order in which you hold the rings to begin with—four single rings in crotch of right thumb and key ring towards tips of fingers; three linked rings in crotch of left thumb and two linked rings towards tips of fingers. Bring your hands together so that the key ring in the right is next to the outermost ring in the left, Fig. 51.

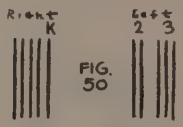


FIG. 50

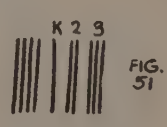


FIG. 51

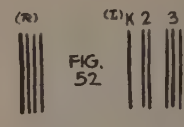


FIG. 52

Transfer the key ring from right hand to left, Fig. 52. Reverse the position of the rings in the left hand so that the key ring is now in the crotch of the thumb. You will find this very easy to do by twisting your wrist and swinging the rings around the opposite way, Fig. 53. Bring the hands together again and transfer the three linked rings to the right hand, Fig. 54.

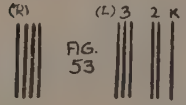


FIG. 53

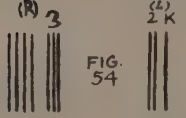


FIG. 54

FIG. 55

FIG. 56

Allow the bunch of rings to slip over the right arm. Slip one of the two linked rings through the opening X in key ring in the left hand, Fig. 55. Figure 56 gives you a close-up of what happens. You hold the key ring in left hand and hold two linked rings between your hands as you link one of these rings through key ring.

Allow the two linked rings to hang down from the key ring. Turn to the audience. To the spectators it appears that you merely put all the other rings over your right arm and are holding the three linked rings you just took from the spectator, Fig. 57. . . . "*I notice you were trying to pull these rings apart. You can not take them apart by pulling. If you would like, however, I will remove one from the chain. Which one? The middle? All right.*" . . . Pretend that you heard someone call out the middle ring.

"*In order to do this, the rings must not be jerked apart but must be put together.*" . . . Study carefully how to perform the following moves. Grasp

the middle ring with the right hand, Fig. 58. . . . Bring the center ring up and pass it through the opening in the key ring. Shift this ring from in front of the key ring to the rear of it, Fig. 59. . . . With your right hand grasp the bottom ring E at its joining with D, Fig. 60.

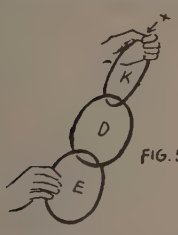


FIG. 57

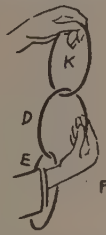


FIG. 58

FIG. 59

FIG 60

Revolve ring E upward so that the bottom of the ring comes up to the left fingers. Now hold the three rings at the bottom in the right hand, Fig. 61. With the left hand grasp the key ring, which is now between rings D and E, Fig. 62. Bring the right hand up, and the left hand down, so that the rings are in position shown in Fig. 63. . . . "*Then remove the middle ring this way.*"

FIG. 61

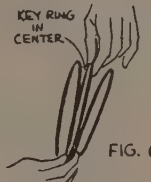


FIG. 62

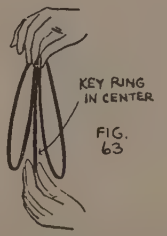


FIG.
63

Pull the middle ring down slowly with the left hand, Fig. 64. Show this ring separately, then strike it against the two rings in the right hand, Fig. 65. . . . "*And put the other two together again.*" . . . Drop one of the rings in the right hand. It will make a noise as it falls to the bottom of the other ring in which it is linked. This pretended linking of the two rings is very effective, Fig. 66.

FIG.
64

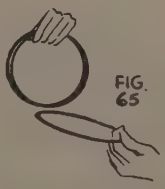


FIG.
65

FIG.
66

Now place eight of the rings on the table this way: The three linked

rings—A, B, C—in one pile; the two linked rings—D, E—in another pile; and three single rings—F, G, H—in a third pile, Fig. 67. The two remaining rings are the key ring, which you now take in your left hand, and a single ring, which you take in your right hand. Strike the key ring against the solid ring. Then allow ring J to slip onto the key ring, Fig. 68.

FIG. 67

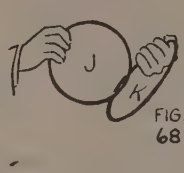


FIG. 68

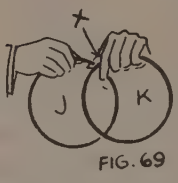


FIG. 69

FIG. 70

Slowly move the rings apart. Then suddenly let ring J drop, linked on ring K, Fig. 69. The two rings are suspended from the left hand. Spin ring J fast with right hand, Fig. 70. . . . "*You see it is connected.*"

Bring the rings together again so that you can slip J through opening in K and unlink them. Then slowly move the two rings apart. To the audience they appear to be linked still, Fig. 71. Bring the rings to position shown in Fig. 72 with edges touching as though they were linked.

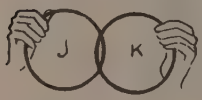


FIG. 71

FIG. 72

FIG. 73

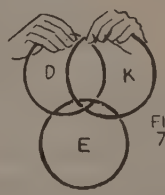


FIG. 74

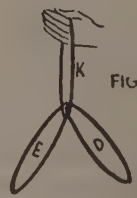


FIG. 75

"*To remove it, I must find the identical place at which it was connected.*" . . . Pull the rings apart suddenly . . . "*And thus, the rings separate easily. Let us take two others.*"

Drop J onto pile of single rings on the table—F, G, H. Link D onto K as you did J. Grasp ring D with right hand. Palm of hand must face the audience so that the little finger is above, Fig. 73. Quickly bring D up beside K, turning the backs of both hands to the audience. This move so twists the rings that they come into position shown in Fig. 74.

Slip D quickly through opening in K from rear to front, and let it fall into position shown in Fig. 75. Swing the rings back and forth a little. . . . "*Here we have a queer little figure.*"

Pick up E with right hand and lower K a little with left hand, Fig. 76. Move K down so that it is between D and E, Fig. 77. . . . "*An hour glass.*"

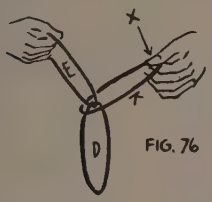


FIG. 76

FIG. 77

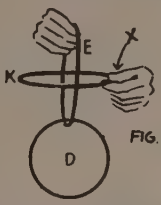


FIG. 78

Then bring K up to the middle of E, Fig. 78. Hold K with both hands and let E balance in it, Fig. 79. . . . "*A gyroscope.*" . . . Bring the rings together and unlink D and E from K. Place D and E on the table. Pick up A, B, C, holding them squared up together in the right hand. K is in the left hand. . . . "*Let us make a longer chain.*"

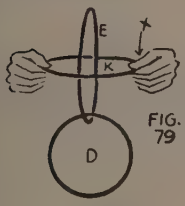


FIG. 79

FIG. 80

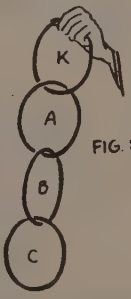


FIG. 81

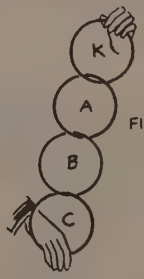


FIG. 82

Quickly link ring A into K, Fig. 80. . . . Give the rings a jerk, pulling them out of the right hand and letting them fall suspended from K in the left hand. It appears that you took four single rings and suddenly linked them into a chain, Fig. 81. Put the right hand through the lower ring C from rear to front, and turn the ring to the left as far as it will go to show that the rings are firmly linked, Fig. 82.

FIG. 83

FIG. 84

FIG. 85

Bring C up parallel with K, Fig. 83. Slip C through the opening in K, allowing the rings to fall into the formation they take as shown in Fig. 84. Fig. 85 shows another view of this formation, called the Iron Knot.

Grasp C again with the right hand and unlink the chain of rings. Hold between your hands as in Fig. 86. . . . "*Back to the chain.*"

Pick up the bottom ring C again and link it through K. This brings A and C together with K above and B below, Fig. 87. Grasp A and C with the right hand and bring them up so that B and K fall together to the bottom of these rings, Fig. 88. Grasp K and B with the left hand and raise them, allowing A and C to hang from them, Fig. 89. . . . "*The two rings linked into two.*"

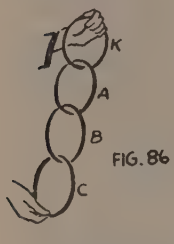


FIG. 86

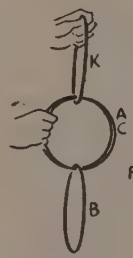


FIG. 87

FIG 88

FIG 89

Pull the rings to show that they are securely linked, holding B and K in the left hand and A and C in the right. Now release B from the left hand and let it fall to the bottom of A and C. Hold the chain suspended from the left hand, Fig. 90.

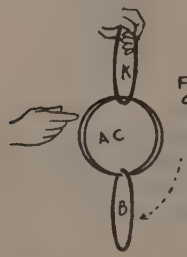


FIG 90

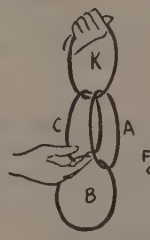


FIG. 91

FIG. 92

With the right hand reach in between A and C. Grasp the top of ring B, Fig. 91. Pull B up and out to position shown in Fig. 92. Remove the right hand. The rings will remain in this position. Swing them in the left hand, back and forth. . . . "*A swing for one.*"

FIG. 93

Grasp B again with right and turn the formation horizontally. Hold the rings up in front of your face, Fig. 93. . . . "*A baseball mask.*"

Now bring the rings down. Place B from right

hand in left hand with K. The formation is shown in Fig. 94, and is called a globe. Turn the hand over, reversing the position of the ring formation, Fig. 95, calling it a rose. With the right hand open the upper part of formation a little, Fig. 96. Grasp the rings firmly with the left hand and allow them to open up, Fig. 97, which is the opening of the rose.

FIG. 94

FIG 95

FIG. 96

FIG. 97

Let the rings fall over hand, Fig. 98. . . . "*A round square.*" . . . Bring the rings back into position shown in Fig. 99. . . . "*An iron cross.*"

FIG. 98

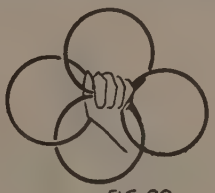


FIG. 99

FIG. 100

FIG. 101

Swing the rings back to the closed rose formation as in Fig. 100. Then back to the swing formation, Fig. 101. . . . "*And back to the little swing for one. But the boys and girls seldom like a seat for one. Never mind.*" . . . Grasp the outside ring with the right hand and unlink it from

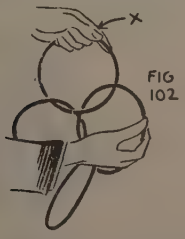


FIG 102

FIG 103

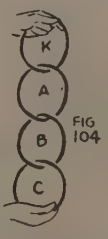


FIG 104

the key ring, Fig. 102. This brings the rings back to the chain formation. Rings are in this order: K in left hand, then A, B, C, linked in it. Chain is stretched between left and right hands. Figs. 103 and 104.

Twist the rings again by grasping the bottom ring C and turning it to the right as far as it will go. Then bring C towards K, Fig. 105. Place C a little back of K. This causes A and B to swing out towards the audience and upward a little to make the formation shown in Fig. 106. Swing this formation as you did the seat for one. . . . "*We have a seat for two.*"

FIG 105

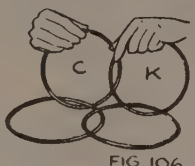


FIG. 106

Drop C again to form the chain of four rings. Pick up two single rings with the right hand—H, J. Also with the right hand grasp B on the chain of rings, Fig. 107A. Link H and J on K, working from the rear to the front. Take B in left hand with K and let the other rings fall to the bottom, Fig. 107B. Shake the rings. . . . "*Two rings holding four.*"

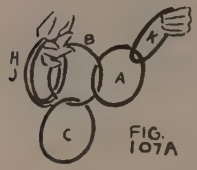


FIG. 107A

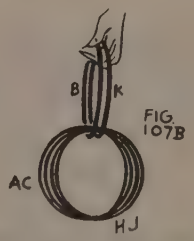


FIG. 107B

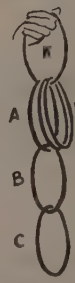


FIG. 108

Drop ring B from left hand. The rings fall into position shown in Fig. 108. . . . "*Again two more rings.*" . . . With the right hand pick up F, G—two more single rings—from the table. Grasp B again with the right hand

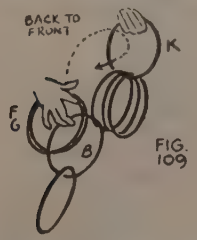


FIG. 109

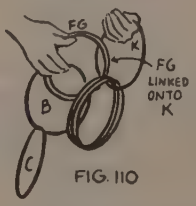


FIG. 110

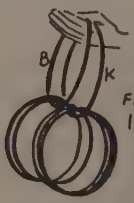


FIG. 111

as you did before. Raise the right hand with the rings up behind K, Fig. 109. Link F, G through K. Grasp B with the left hand, Fig. 110. Holding the rings suspended from B and K in the left hand, shake the rings vigorously, Fig. 111. . . . "*Six rings linked into two.*"

Drop B. This gives you the formation shown in Fig. 112. With the right hand pick up the two linked rings—D, E—and bring them up to K, Fig. 113. Link one of these rings on K—let us say, D. Raise E up with the right hand above K. Keep your grasp over opening in K with

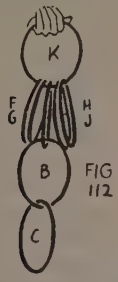


FIG 112

FIG. 113

the left hand, Fig. 114. Place ring E in your mouth. Separate F, G and hold on the right side of K with the right hand. Put your left hand through H, J and grasp K at the opening with the left hand, Fig. 115. . . . "*A cross of steel.*"

FIG. 114

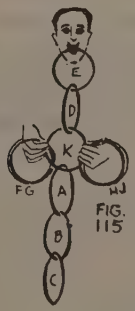


FIG. 115

FIG. 116

FIG. 117

FIG. 118

Hold K up in the left hand, allowing D, E to fall down from the key ring. The rings now give the formation shown in Fig. 116. Now move the rings up and down vigorously in the air, and with the help of the right hand, get all the rings linked onto the key ring, Fig. 117.

Spin the rings with the right hand. Grasp the key ring with the right hand. With the left hand turn the ring to bring the opening to the bottom just above the rings linked on K, Fig. 118. Shake the key ring up and

down, allowing the rings to fall to the floor one at a time, Fig. 119. . . . "*And finally, under the magic spell, they fall one by one to the floor.*"

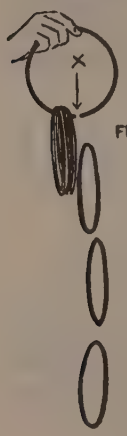


FIG. 119

Finally, drop the key ring down with the others, just as the last solid ring falls. Because of the bunch of rings on the floor and attention drawn to you, the key ring will not be noticed. As the key ring falls, raise your hands upward at your sides and bow slightly for your finale.

Be sure to pick up the rings immediately or have your assistant do it, getting the key ring after the first few solid rings. In linking and unlinking rings, be careful to keep the movement well covered with the left fingers so that the opening is never exposed to the audience. You have a fine routine here with the rings. Practice faithfully until you get every move as nearly perfect as possible. Then study showmanship and put so much into your work that you will bring the house down with applause when you perform the Chinese Linking Rings.

WEBER'S EMERGENCY ROUTINE

This is the ring routine used by Herman L. Weber, author of "The Lincoln Rings." This routine is simple and is very useful in an emergency since no key ring is used. This is just the thing to work on the fellow who gives you two solid rings to link or a couple of linked rings to pull apart. Weber has specialized in ring effects for years and his routine for emergency work is truly welcomed.

EFFECT:

The performer shows four single rings, then taking two in one hand and two in the other, links them together—two within the other two. Suddenly he pulls them apart again. He links two of the rings, one inside of the other, and places the two single rings over the top of a chair. The two linked rings in his hand are pulled apart, and when the two single rings are picked up from chair, they are found to be linked together. The rings are then passed out for examination.

PARAPHERNALIA:

1—Two single linking rings.

2—Two rings linked together.

TO PERFORM:

Let A and B represent the two single rings and C and D, the two

linked rings. Pick up A, B, C, D together and hold the four rings in the right hand, Fig. 120. Start counting the rings with the left hand, grasping each ring and swinging it back to the right wrist or forearm, Fig. 121. When you have finished counting, the rings are held in the right hand as shown in Fig. 122.

FIG 120

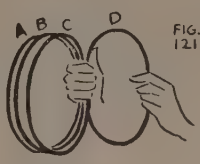


FIG. 121

FIG. 122

Take the single rings A and B in the right hand, and the linked rings C and D in the left hand, Fig. 123. Slap AB in front of CD and then in back of CD, Fig. 124. Now push the right thumb between A and B and bring the separated rings towards CD, Fig. 125. Push the rings CD be-

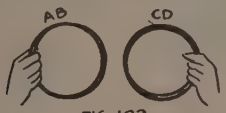


FIG. 123

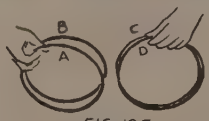


FIG 125

FIG. 124

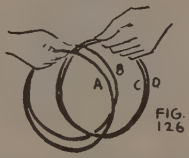


FIG. 126

tween AB, Fig. 126. Grasp the rear ring B in the left hand together with CD. Three rings are now held by the left hand and one by the right. Keep the rings close together, Fig. 127.

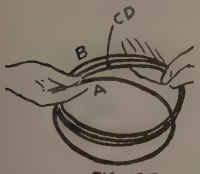


FIG. 127

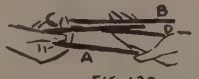


FIG. 128

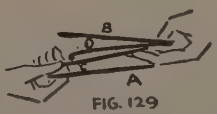


FIG. 129

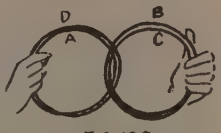


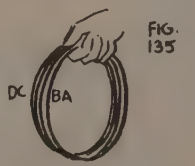
FIG. 130

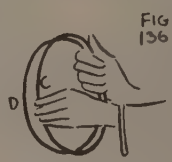
Grasp the outer ring C in the right hand with A. Then release C from the left hand and pull C and A away together with the right hand, leaving B and D in the left hand, Figs. 128, 129 and 130.

The routine from Figs. 125 to 129 should all be done as one continuous movement. The rings should then be pulled smartly apart resulting in the effect that all four rings have been linked together. Be sure to hold AC firmly with right hand and BD close together with the left.

Reverse the movements, going from position shown in Figs. 129 to 126. Then separate the rings with a graceful easy motion as though dissolving the rings through each other. Hold the rings as in Fig. 123 and immediately drop CD on the left arm, Fig. 131. Throw A and B from right hand, one at a time, onto the left arm. For showmanship, hold both hands obliquely upward here and make a momentary gesture, Fig. 132.

Allow the rings to slide from the left arm to the left hand, Fig. 133. Swing the left hand towards the right and grasp the opposite side of the rings with the right hand. Single rings A and B are now to rear and backs of hands are towards the audience, Fig. 134. Transfer the rings to the right hand. The rings are now held as shown in Fig. 135. CD are towards the palm of the hand and AB are towards the tips of fingers.

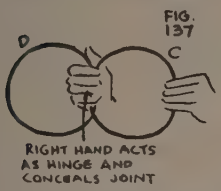


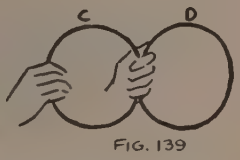


Now throw A and B together onto the left arm as you did with C and D before. Hold CD in the right hand in position shown in Fig. 120. With the left fingers draw C away from D to spread the rings open, Fig. 136. Open the rings straight out, still keeping the right hand over the joining of the two rings, Fig. 137. With the right hand acting as a hinge, pivot D over in front of C and grasp the opposite side of both rings with the left hand, Fig. 138.

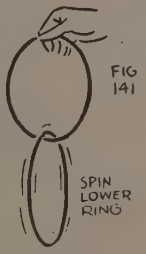
Now grasp the rings firmly in the left hand, and with the right hand open C out towards the right. This time the left hand acts as the hinge

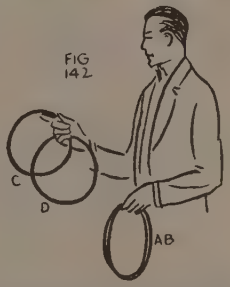
and covers the joining of the two rings, Fig. 139. With the left hand, pivot D over in front of C and take the rings with the right hand, and hold as shown in Fig. 140. Release one ring from right hand with a sharp motion downward and backward, throwing one ring into the other with a clang. Spin the lower ring with the left hand, Fig. 141.



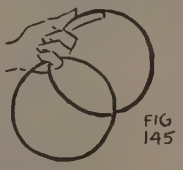


Pass CD out for examination. When they are returned, take them in your right hand, slipping the little finger between the rings, and the rest of your hand on the edge of the top ring. While calling attention to CD, slip AB down to the left fingers, Fig. 142. Hold the single rings A and B





in the left as shown in Fig. 143. Fingers are towards yourself, back of hand to the audience. Secretly insert two middle fingers between the rings, leaving the index and little fingers to hold ring nearest you, Fig. 144.



Draw the forefinger out from under both rings, causing one ring to fall downward a little and hang suspended from the little finger. Insert the forefinger again under the edge of the upper ring. These rings are now held in position similar to those in the right hand, Fig. 145. Turn your body to the left, bringing the right side to the audience. Allow CD in

the right hand to come together as AB spread apart in the left hand. This takes place while you are turning to the left, and the rings are close together in front of your body, Fig. 146.

FIG. 146

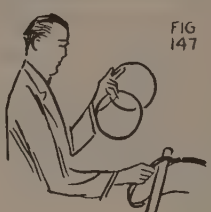


FIG 147

To the audience it appears that you have changed the rings from one hand to another, transferring the single rings to the right hand and the linked rings to the left. Drop rings CD onto a chair. These are the linked rings from the right hand, but the audience believes them to be the single rings. They look like single rings as they hang on the chair, Figs. 147 and 148. Grasp AB with right hand, placing the little finger under the lower edge of A and the rest of the fingers around the side edges of A and B, Fig. 149.

FIG. 148

FIG. 149

Bring the hands and rings to a horizontal position. Fig. 150 is a view from above, showing positions of hands. Fingers of left hand are upward, and the back of the right hand is upward. B is released from the little finger of the left hand so that the left hand grasps only the outer edge of A, Fig. 150.

FIG 150

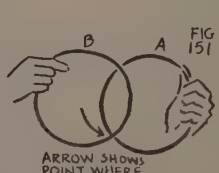
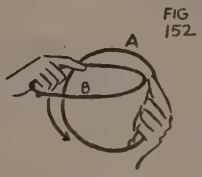


FIG 151

Release A from the right hand and hold only B in it. Pivot B around a little on A until the hands are holding the rings by the outside edges as shown in Fig. 151. Hold the rings in a vertical position again. B is in

front, and A towards yourself. In this position, the rings seem to be linked together and the following motions convince audience that they are linked.

With the rings pressed together, push B towards left hand and then bring it back to position shown in Fig. 151. As you do this, raise the lower edge of B and then strike it smartly against the lower edge of A. Lift the lower edge of B about two inches. The illustration shows the edge of B lifted higher, but it is just to make it clearer to you how you do this move. The arrow indicates the point where B strikes A, Fig. 152.



Repeat this once or twice. Then with a circular motion, draw the rings apart and hand them out for examination, asking the spectators to see whether they can put them together again. Pick up the rings from the chair as though they were single rings. Go back to Fig. 136 and perform moves from that point through Fig. 141. Then pass the linked rings out to the audience, asking the spectators to see whether they can get the rings apart.

JACK MILLER'S SPINNING RINGS

This spinning of one ring within the other is very puzzling and convincing. Jack Miller has heightened his linking routine with it for years.

EFFECT:

The performer shows two separate rings and links them together. He spins one ring around the bottom of the other, and then exchanges rings and spins the other ring in a like manner.

PARAPHERNALIA:

1—A key ring.

2—An unprepared ring.

TO PERFORM:

Key ring, K, is held in the left hand, fingers and thumb covering the slot. The unprepared ring, A, is held in the right hand. Show them separate and link the two together in true linking ring style. Allow A to drop down, released from the right hand. Transfer the key ring, K, to the right hand, the hand covering the slot. Pick up A with the left hand,

and hold the key ring, K, with the right hand as in Fig. 1. Note that the thumb and first two fingers hold the ring just above the slot.

Spin the key ring towards you rather rapidly and you will find that the slot will jump over the other ring and come again into the same position in your hand, Fig. 2. This requires practice but you will soon get the knack.

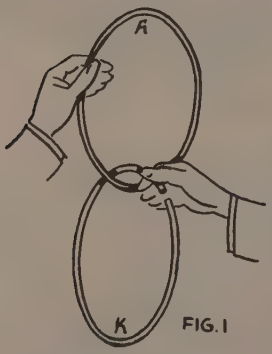


FIG. 1

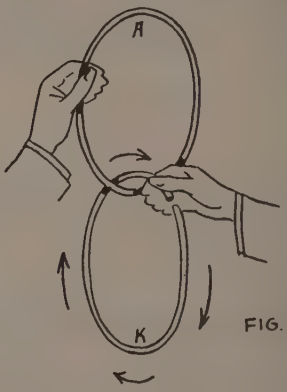


FIG. 2

You can also spin the key ring so you catch it on the second time around. Should, by any accident, the key ring fly off the other ring, do not worry as such a separation of the rings is very pretty.

Now drop A down on the key ring and hold the latter in the left hand, fingers covering the slot. Spin A around the key ring with speed so there is no doubt in the spectators' minds but what both rings are solid.

TOMMY DOWD'S "ODIN" RING COUNT

In Odin's Ring Routine, commonly known to linking ring manipulators, there is a move in which a key ring, a single ring and two rings linked together are casually counted off as four separate rings. Tommy Dowd worked out some practical finger manipulation for this count that I advise the magician doing linking rings to master.

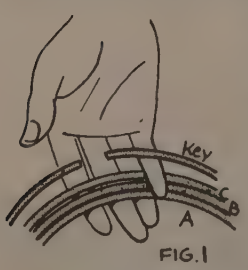


FIG. 1

The four rings are first held in the right hand as in Fig. 1. Note that the key ring lies on all four of the fingers, while the other three rings, A, B and C, respectively, have the first three fingers underneath and the little finger on top. A is a single ring; B and C are the two linked together.

Bring the rings up to the left hand and slide A over to the left fingers so that the left index is on top of the ring and the other three fingers rest underneath, Fig. 2. Another view of the rings is given in Fig. 3, the index

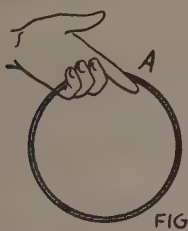


FIG. 2

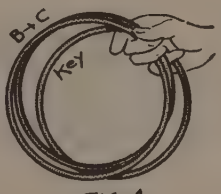


FIG. 4

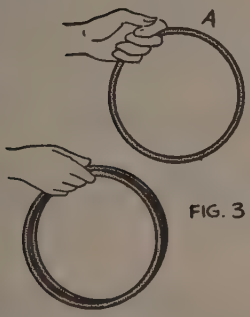


FIG. 3

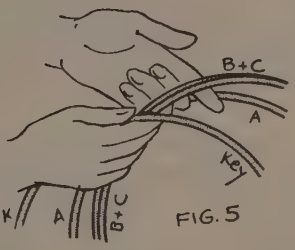


FIG. 5

finger being curled back, and the right hand with the three rings having been brought back to its original position as you say, "*One!*"

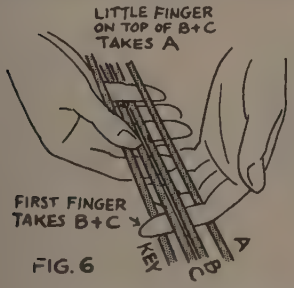


FIG. 6

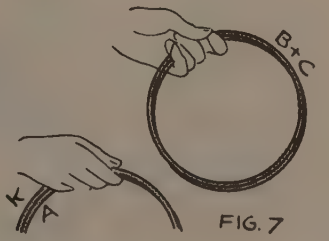


FIG. 7

Bring the three rings up again, and as you do so, the pressure of the right thumb and little finger bring B and C up and out to the front, far enough away from the key ring, Fig. 4, so that the left index comes under the two rings, Fig. 5.

At practically the same time the little finger of the right hand, which is on top of B and C, comes under A, Fig. 6. The left hand pulls out the two rings, B and C, from the front and upward, Fig. 7, while the right hand takes back ring A, the three fingers of the left hand easily releasing it. You count, "*Two!*"

Properly performed, it appears to the audience just as though you counted one more ring onto the one held in the left hand. They can not see the move whereby you got the linked rings B and C over together while you slipped A back into the right hand under cover of the linked rings. They think you hold A and B in the left hand when in reality you hold B and C.

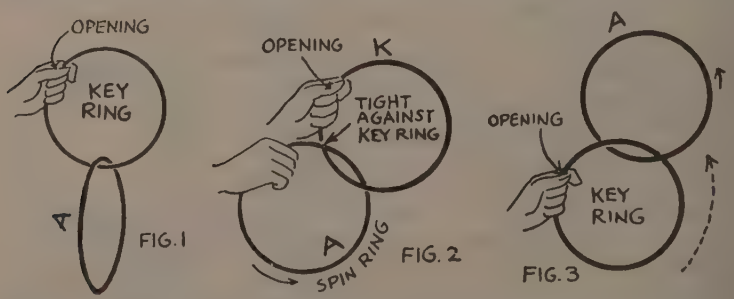
With rings in hand, practice this move many times until it becomes natural and without thinking. This is the important move of the count. The rest of the counting is easy as you merely place ring A with B and C, saying, "*Three!*". . . Then finally place the key ring with the others, being careful not to expose the opening. . . "*Four!*"

TOMMY DOWD'S SPINNING RING FLOURISH

Here is a pretty flourish for unlinking two rings. It gives an added touch to your ring routine where you have a key ring and a single ring linked together and you want to separate them.

To Perform:

Hold the key ring in the left hand with the opening under the thumb, Fig. 1. The single ring A hangs from the bottom of the key ring K. Grasp the single ring A in the right hand and bring the upper part tight against the key ring, Fig. 2. Bring the single ring towards you, and with



a sharp downward thrust of the right hand, spin ring A and release the right hand from the ring. The result is that A spins and travels around the key ring, Fig. 3.

The left thumb allows free play to the key ring opening so that when A comes to the top of the key ring it is grasped by the right hand again, Fig. 4, and A easily slips free through the key opening, and is brought down and back of the key ring, Fig. 5.

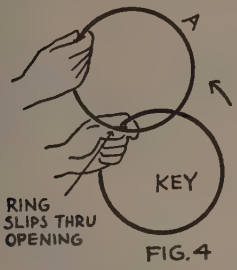


FIG. 4

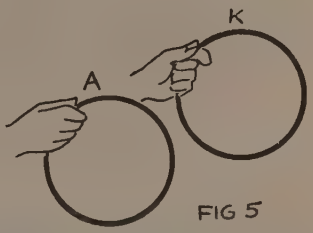
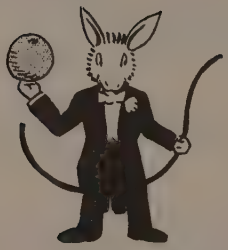


FIG 5

Practice this many times before you perform it in public. Watch the action in a mirror and you will appreciate how effective it is. It is a beautiful thing in Tommy Dowd's hands.



Lesson 55

MAGIC WITH RIBBON

EIGHT INTERESTING experiments in which a piece of ribbon plays a prominent part. Because of the colorful effect of ribbon, it enhances the value of these experiments.

THE CUT AND RESTORED RIBBON

EFFECT:

A bright red ribbon is shown by performer and an end is given to each of two spectators to hold. Showing his hands empty, the magician gathers up the middle of the ribbon and cuts it in half, then twice again for good luck. The pieces fall to the floor. Or, if desired, the ends of the ribbon may be burned. Yet in a moment, the ribbon is completely restored.

PARAPHERNALIA:

1—A Thumb Tip.

2—A piece of bright red ribbon, about six or seven feet long and one-half to an inch wide.

3—An extra piece of similar ribbon, about nine inches long.

4—A pair of scissors.

5—A small fan.

TO PREPARE:

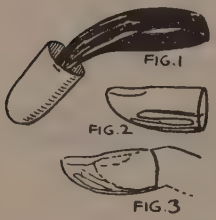
Take the nine-inch length of ribbon and fold it over to make a loop with the two ends meeting. Glue the two ends into the Thumb Tip at the under side. Or, if you desire, make two small holes near the under edge of the Thumb Tip. Sew the ribbon to the Tip through these holes, Fig. 1.

Fold ribbon into the Tip so that end of loop comes on top, Fig. 2.

When you place your thumb in the Tip, it goes on top of the ribbon; and when you draw your thumb out, the loop of ribbon is easily pulled out with it, Fig. 3.

Place scissors in upper left coat pocket and the fan in a convenient right hand pocket.

Place Thumb Tip on right thumb as in Fig. 3, and have long piece of ribbon in right hand.



To Perform:

Ask two spectators to come up from the audience to assist you. Have one stand on your right and the other on your left.

"It is said that Confucius, the great Chinese philosopher and teacher, once wanted to teach some of his students a certain philosophy. He thought the best way to do it was to give them something which they could actually see. So he took a piece of ribbon and asked two students to hold an end each."

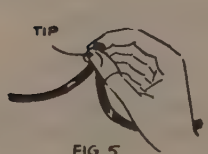
Give each of spectators assisting you an end of ribbon. You stand behind ribbon and at the middle of it, Fig. 4.

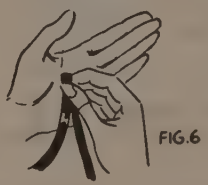
"'The way to true friendships,' said Confucius, 'is the straight, bright line of understanding.' He went on to say that it too often happens that another mind steps in and tries to destroy friendship."

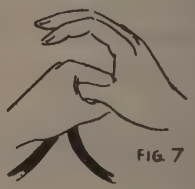
Show your hands empty. Then pick up ribbon at the middle with thumb and index finger of right hand, Fig. 5.

"This disturbing element takes the line of understanding at the middle and holds it in his left hand ready to make 'trouble'."

Place ribbon against palm of left hand, Fig. 6.







Curl left fingers over ribbon. Remove right forefinger from ribbon, then grasp Thumb Tip on right thumb securely in left palm, Fig. 7.

Withdraw right thumb from Tip, pulling with it the loop of ribbon attached inside. The effect to the audience is that you have pulled the middle of the long ribbon up through your left palm and out between your thumb and forefinger to form a loop. In reality the middle of the long ribbon is grasped in the lower part of your left hand. The Thumb Tip is in the palm with the loop of ribbon extending out above your hand, Fig. 8. Reach into upper left coat pocket and take out scissors. "*Then with the scissors of dissension, he tries to cut off understanding at the middle.*"

Cut a piece from the loop of ribbon and let it fall to the floor. Then cut the ribbon twice again, letting these pieces fall to the floor, Fig. 9.

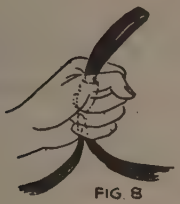


FIG. 8

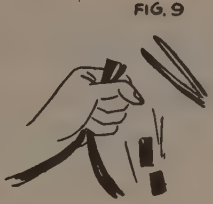


FIG. 9

FIG 10

"*To make sure his work is well done, you see, he keeps cutting into understanding, inch by inch. Then he looks at the two severed ends and smiles and tucks them into his left hand of evil-doing.*"

Tuck ends into Thumb Tip with right thumb until they are all in. Of course, to the audience it appears that you are tucking the ribbon into palm of left hand. Insert thumb into Tip and carry Tip away on right thumb. Show right hand empty by waving it around a little, holding end of Tip toward audience, as you have been taught. Keep your grip on long ribbon in left hand, Fig. 10.

"*Then he takes the fan of hate and confusion and tries to fan in many wild exaggerated tales and suspicions.*"

Reach into coat pocket with right hand. Leave Tip in pocket, and remove fan. Open it out. Fan left hand a little.

"*But the force that rules the universe is peculiar. The very fanning which is supposed to pull friends apart often acts as a bond to cement friendships together. And where true friendship exists, all the cutting in the world, or the fanning of misunderstanding, will not destroy the true, straight line of understanding built between the two friends.*" Release ribbon from left hand and let it fall, stretched out again between the two spectators.

"*There is much happiness in the wisdom of understanding. And Confucius without confusion made his philosophy clear to his students.*"

A CARD ON RIBBON MYSTERY

EFFECT:

Performer asks a spectator to select card from a deck. He then picks up an envelope and a piece of ribbon. Showing the envelope empty, he makes a hole in the center of it with his knife. Through this hole, the ribbon is threaded. The selected card is then dropped into the envelope which is sealed. Magician then states that he will cause the ribbon mysteriously to penetrate the selected card. Envelope is torn open and card removed. Lo and behold, the ribbon is running right through the center of the card!

PARAPHERNALIA:

1—A double manila envelope, as described in Volume 1. Envelope must be opaque so articles inside cannot be seen through paper.

2—A piece of bright-colored ribbon, three feet long and one-half inch wide.

3—A deck of cards.

4—An extra card—let us say, the Six of Spades.

5—A pocket knife.

TO PREPARE:

Take the extra Six of Spades. Place it in the rear compartment of the double envelope. (We call the two compartments front and rear as they are when you hold the envelope with the flap open and the back toward you. The rear compartment is really toward the front of the envelope.) Have face of card toward inner partition. Seal the two flaps together, Fig. 11.

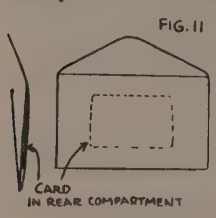


FIG. 11

Remove the Six of Spades from the deck of cards and place it on "top" of the deck.

Have the prepared envelope, ribbon and deck of cards on table.

TO PERFORM:

Have spectator come up from the audience to help you.

"Science has recently shown that objects supposedly solid are not really so. These solids are really composed of small particles with spaces between. Of course, these spaces cannot be seen. For this reason, a radio wave passes through seemingly impenetrable objects. In magic we have used these laws of solid through solid for many years. A rather odd example of the working of this law came to my attention in connection with a playing card and a ribbon."

Pick up the deck of cards. Make the regular pass, bringing the Six of Spades from the "top" to the center of the deck. Make the jog above this card in readiness for forcing on your assistant.

"*Any card will answer the purpose. Select one, if you please. . . . What card did you select, sir? The Six of Spades.*"

Place the deck on the table. Pick up envelope and ribbon. Open envelope and show it empty.

"*Please look in the envelope, sir. You will find it as empty as my pocket. Now to begin with, in our experiment, it is necessary to have a hole through the envelope.*"

Take the pocket knife and push the large blade right through the center of the envelope and through the card sealed into the fake compartment, Fig. 12.

"*Then we must run this ribbon through the envelope.*"

With the aid of your knife, push one end of ribbon through the envelope. Draw the ribbon through until half hangs down on each side of envelope, Fig. 13.

"*When we open the envelope, you can see the ribbon running right through both sides.*"

Open the envelope wide so that all can see the ribbon penetrating both sides, Fig. 14.

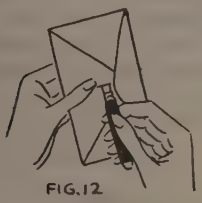


FIG.12

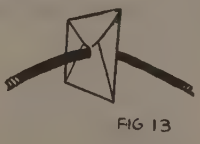


FIG 13

FIG.14

"*Just an envelope, you see, with a ribbon running through it. Now, sir, if you will let me have the card you selected, I shall place it inside the empty envelope.*"

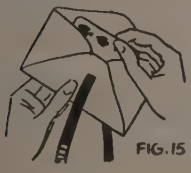


FIG.15

Take the card from assistant. Hold envelope and card so that all can see them plainly. Place the card inside of the envelope as shown in the illustration, Fig. 15.

As soon as you get the card into position shown in Fig. 15, turn the envelope with open flap towards you. Push the card down into the envelope in a vertical position at the right end. This brings the card away from ribbon in the center of envelope. Audience, of course, thinks you merely continued to push card down in the horizontal position as they saw it. Moisten flap and seal. Then turn the envelope with the flap side towards audience again, Fig. 16.

"*You observe that the card has been placed down on the ribbon. This prevents the ribbon from being easily pulled through the envelope.*"

Pretend to pull on the ribbon to show that it does not move easily.

"*In fact, the ribbon is held so tightly that it doesn't want to move at all. However, if I pull hard enough, a peculiar thing happens. The ribbon is pulled up into the card, and instead of passing under the card, will pass right through it. Let us try again.*"

Pretend to pull the ribbon again and to have difficulty in making it move. Then really pull it and show the audience that it does move now. Pull it back and forth a few times.

"*Now, it slides easily.*"

Tear open the envelope at the end opposite to where the selected card is, Fig. 17.

"*We open the envelope and reach inside.*"

Insert your right fingers into the envelope, spreading apart the compartment containing the card you originally placed there. The ribbon, of course, is running through it. Be careful to push the middle partition flat against the flap side of the envelope with the spectator's selected card concealed between them, Fig. 18.

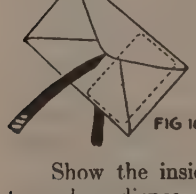


FIG 16

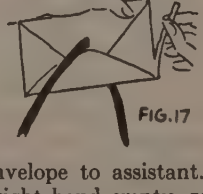


FIG. 17

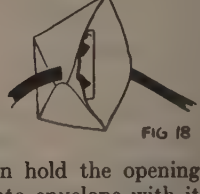


FIG 18

Show the inside of envelope to assistant. Then hold the opening towards audience. Show right hand empty, reach into envelope with it and grasp card. Pull the card down gradually so that all can see the ribbon actually through it and through both sides of envelope, Fig. 19.

"*If you observe closely, you will see that the ribbon has penetrated the center of the card you selected, sir.*"

Pull card and ribbon free of envelope and show both sides, Fig. 20.

"Proving thereby that things are not always what they seem, and that solid objects can be passed through other solids."

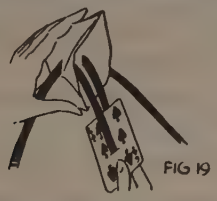


FIG 19

FIG 20

To the assisting spectator:

"You perhaps would like to possess this card and ribbon in commemoration of our little tête-à-tête. However, be careful not to explain how we accomplished this experiment."

NOTE: To facilitate getting the ribbon through the envelope, you may thread ribbon on a large bodkin and push it through prepared envelope and card that way. When the ribbon is through, slip the bodkin off.

THE DOLLAR BILL ON THE RIBBON

EFFECT:

Performer borrows a dollar bill and has its owner copy the number on bill for future identification. Showing an envelope empty he cuts a hole through the center with a pocket knife and threads a ribbon through the envelope. The borrowed bill is placed in envelope on top of the ribbon. When the bill is withdrawn it is found threaded upon the ribbon. Both bill and ribbon are given to the owner who identifies the bill as the one he originally lent the performer.

PARAPHERNALIA:

1—A double opaque manila envelope, 9½ × 4⅛ inches, similar to one used in the Card on Ribbon Mystery. But the flap is sealed shut and a quarter of an inch is torn off of one end. See illustration. This gives two compartments A or B, depending on which side the middle partition is moved.

2—A bright colored ribbon three feet long and one-half inch wide.

3—A pocket knife to cut slit in envelope.

4—A dollar bill.

5—A borrowed dollar bill.

To Prepare:

Take a dollar bill, fold it in half and place it in compartment B of double envelope, as shown. The bill should be only fairly worn and as near a duplicate of borrowed bill as possible. Green side of bill should be folded inside so that the numbers show on the outside.

In the other compartment A, place a letter or papers of some kind. Place envelope in inside coat pocket with other letters.

You might even fix envelope so it looks just like a regular letter you have received in the mail.

To Perform:

Remove double envelope from pocket and take out the contents of compartment A. This is done to give the impression that you are using something unprepared.

"*A friend who had returned from Africa said, 'I saw a Witch Doctor do something that has had me puzzled ever since. He took a piece of wood and pushed another piece of wood through it, and yet both pieces of wood, were solid.' This set me to thinking. I haven't two pieces of wood but I can use other objects—for instance, a dollar bill. Will someone please lend me a dollar bill?*"

Borrow bill, but be sure it is not too new or too old. You can always say that you want a bill of a certain texture.

"*To identify your bill remember the number on it. Write it down carefully so there will be no mistake. You can even mark the bill if you care to, but, as you know, no two bills have the same number.*"

Take the bill and fold in half so that the green side is innermost. Pick up envelope with left hand and put the right index finger into opening of compartment A, pushing partition against B. Show the envelope empty by holding the opening towards audience.

"*This envelope will answer the purpose.*"

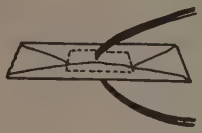
Place bill into compartment A in the same position as duplicate bill in compartment B. As soon as bill is halfway down in the envelope, push the partition over against it and bring out the duplicate bill from B. The effect is that you just put the borrowed bill in the envelope and took it out again.

"*Yes, this envelope is big enough.*"

Put the duplicate bill on table for a moment, or in upper breast pocket of coat, so it sticks out and is always visible. Pick up ribbon and show it.

Take the pocket knife and cut a three-quarters of an inch slit through

the center of envelope. The knife also passes through the concealed borrowed bill, as shown in the illustration.



"I asked a man if he could push this ribbon through an envelope and he said, 'Certainly.' So he cut a hole in the envelope and just threaded the ribbon through it."

Thread the ribbon through the opening by using pressure of pocket knife against end of ribbon. Pull the ribbon through so that half of ribbon is on each side of envelope. Put knife aside.

"There was no doubt but what the ribbon went through the envelope."

Show the ribbon running through both sides and the inside of envelope by opening compartment B and pressing edges of envelope together a bit to enlarge the opening. Show freely to the audience. They can see that the envelope is empty and that the ribbon passes through.

"But what I meant was, to pass a ribbon through the envelope magically without cutting an opening in the envelope."

Pick up the dollar bill and place it in compartment B. Bill is pushed down as far as ribbon. Envelope is large enough to conceal bill from view.

"Some people say, 'It is impossible to pass one solid object through another solid object,' but remember you are attending a magic show and nothing is impossible in the land of magic. Watch!"

Tap envelope three times with right hand. Reach into compartment A and remove borrowed bill threaded on the ribbon. See illustration.

"And you will find that the gentleman's bill is threaded upon the ribbon."

Pull bill and ribbon clear of envelope. As you do this squeeze envelope with left hand enough to cause opening of compartment A to be wide open so that the spectators can see in the envelope. Lay envelope aside or place in inside coat pocket.

Hold ribbon by ends so that the bill dangles down at the center.

"Look, sir, see that the ribbon is really threaded through the bill, and now check up the numbers to see whether it is really your bill. The number on this bill is ————. Read the number you wrote down."

Spectator reads aloud the number he has copied.

"*It is the same bill. Wear this around your neck in memory of the occasion.*" Give bill and ribbon to the gentleman.

NOTE: If you are working at very close quarters so that the numbers on duplicate bill might be seen to be different than on the borrowed bill, you can fold bills so that the green side is on the outside and the numbers are on the inside.

The one thing you must remember in performing magic is the conditions under which you are working. You must adapt your method of working to the situation at hand.

THE GHOSTLY RIBBON

A mysterious cut. This excellent experiment with a ribbon and an envelope is an effect worked out by Douglas Dexter of London.

EFFECT:

Performer picks up a long envelope from which he removes a Chinese fan and throws it aside. He then cuts off the bottom end of the envelope with a pair of scissors. Now taking up a long piece of heavy silk ribbon, he pulls it all the way through the length of the envelope, leaving the ends hanging out. His next move is to cut the envelope in half, right across the middle. Much to everyone's surprise, however, when he pulls the two sections of the envelope apart, it is plainly seen that the ribbon is still whole.

PARAPHERNALIA:

1—A bright-colored length of ribbon—about 30 inches long × 2 inches wide.

2—A long manila envelope, about 2½ or 3 inches wide and 9 inches to a foot long.

If you cannot obtain envelopes like this at a stationery store, you will find it easy to make them from manila wrapping paper. Cut a strip of paper about 6½ inches wide by 15 inches long. Lap over the two long edges of the paper about one-half inch and fold paper so that this comes in the middle of one side.

Paste these two edges well together. At both ends cut off the seamed side of the envelope about two inches, leaving the other side for flaps. Fold up one of these flaps and paste to envelope. Fold over other end but do not seal this flap.

3—A pair of long-bladed scissors.

4—A small Chinese fan.

To Prepare:

Take the envelope and just through the front only, cut a slit across the middle. This leaves the back of the envelope whole. At each end of the slit cut away a tiny triangle of the paper. This is done to make it easy to insert the point of the scissors and make the cut across the envelope complete in one movement, when you come to that part of the trick. Be careful that these little cut triangles do not show from the back of the envelope, Fig. 21.

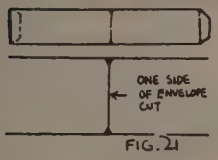


FIG. 21

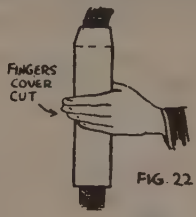


FIG. 22

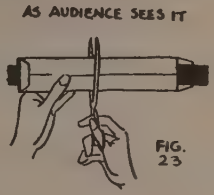


FIG. 23

Insert a small Chinese fan in the envelope to keep it extended and so facilitate the working of the experiment.

Place the envelope with fan in it, on table, prepared side of envelope down. Have ribbon and scissors handy.

To Perform:

Pick up envelope with fan. Keep prepared side concealed in hand.

"*In life's many illusions, things are not always what they seem. Things have both a material self and a spirit or ghostly self. When we deal with the latter, we find some interesting phenomena. This brings us to an odd mystery—that of the Ghostly Ribbon.*"

Open the envelope, remove fan and place it aside. Be sure to keep prepared side of envelope away from audience. Pick up scissors and cut off the sealed bottom end of the envelope.

"*This is really a mystery of Old England, involving an envelope with the bottom cut off. The reason for this is to make a tube of the envelope through which a ribbon can be freely passed.*"

Press the edges of envelope a little to make it bulge. Pick up the ribbon and insert one end in the top of envelope. Let the ribbon slide down through the whole length of envelope and out the bottom end. Have the ends of the ribbon of equal length as they extend from the envelope, Fig. 22.

Take the envelope in left hand as shown in Fig. 23. Flap end of envelope is towards your right hand. Prepared side is towards you and away from audience. This figure shows how the audience sees the envelope. Insert your scissors ready to cut.

Fig. 24 shows the actual operation of the cutting. This view is toward yourself. Insert one point of the scissors into the bottom of the slit in the envelope. Pass the scissors up and *under* the ribbon and out through the top end of the slit. You can readily see that when you cut, the ribbon will be unharmed.

"*Now we take this pair of sharp scissors, and with it we cut. There is a peculiar thing about this Ghostly Ribbon, however, it is like ghostly vapor.*"

Cut the envelope in half with scissors. One clean cut should be sufficient to separate it into two sections. Withdraw the scissors.

"*Unlike the envelope, it will not stay cut, but immediately and invisibly merges into the whole ribbon again.*"

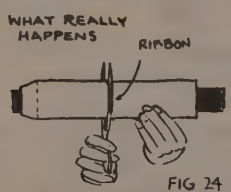


FIG 24

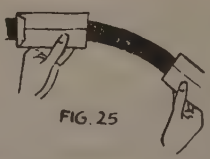


FIG. 25

Separate the two sections of envelope and show that the ribbon is still intact. Pull the ribbon free from the pieces of envelope and show it again, Fig. 25.

"*To quote Old Mother Hubbard, 'There are more things in heaven and earth than we have dreamed of in our philosophy.'*"

NOTE: An experiment like this permits of good patter. You may use an old faded ribbon which looks Oriental and build a story around it about ancient times. You might say it was brought to you from an old castle in Persia by a ghost who inhabited it at one time. Or use any original ideas for patter which occur to you.

A SPIRIT COMMUNICATION

In Volume 1, Lesson 9, I taught you The Mystery of the Traveling Numbers. In this lesson I give you an interesting variation of that effect, combining it with the use of ribbon.

EFFECT:

Two pieces of cardboard are shown to be blank on both sides. A spectator is requested to identify each of the four sides of the cardboards by numbering them 1, 2, 3 and 4, respectively. These cards are then wrapped

with ribbon and given to a spectator to hold. Magician now asks several spectators to write numbers of three digits, one under the other, on a small pad of paper. Another member of the audience adds these numbers. Magician then opens up the package of cards, and inside on one of the cardboards, the sum of the numbers has been mysteriously written.

PARAPHERNALIA:

1—Two pieces of heavy white cardboard, about $4\frac{1}{2} \times 7$ inches.

2—A yard of light-colored ribbon, such as light blue or pink, about five-eighths of an inch wide.

3—A small pad of paper. A pencil.

TO PREPARE:

The Cards:

Take one of the pieces of cardboard and write in the center of it the

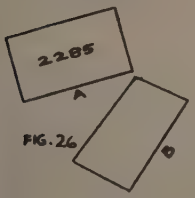


FIG. 26

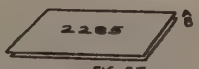


FIG. 27

FIG. 28

numbers—2285. Make each number one-half inch high. Write them with crayon or ink, Fig. 26.

Place the card A with numbers on it on top of blank card B, and square up so they are even all around, Fig. 27.

Take the ribbon and cover the number on the top cardboard with it. Allow about 11 inches of the ribbon to extend beyond the cardboard at the right side and the rest to hang down over cardboard on left side, Fig. 28.

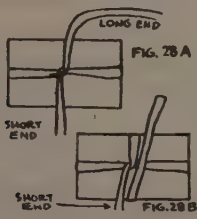


FIG. 28A FIG. 28B

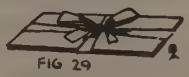


FIG 29

Now turn the cards over and bring the ends of ribbon together at the center. Bring left ribbon under right and up around the cards back to the center again, Figs. 28A and 28B.

Tie a bow in the center with the two ends of the ribbon. This knot is, of course, on card B, Fig. 29. The audience sees two blank cards tied with a piece of ribbon and suspects nothing unusual about them.

The Pad:

On one side of pad write in pencil the following numbers under each other, in the same way that you did in preparing the card in Lesson 9:

623
864
321
283
194

See Fig. 35. The sum of these numbers is 2285, the same number that you wrote on Card A. Have prepared cardboards on table nearby, or in your suitcase, and have pad, numbered side down, on table, in your pocket, or grip.

To Perform:

Come forward with the package of cardboards. It is well to have a spectator come up to assist you.

"*There are some things in Magic which are as mysterious to me as they are to my audiences from the standpoint of scientific analysis. And this is one. There was an Old English merchant once who used to keep track of his financial department in an odd way. In a most mysterious manner he could tell just how his business was prospering day by day, even when he was away on a long journey. This was his method. He used to carry with him two pieces of cardboard tied up with baby blue (or pink) ribbon with a pretty bow on them, such as I have here.*"

To assistant, handing him pencil:

"*Please take this pencil. And now I want you to know that these pieces of cardboard are really just pieces of cardboard with a side on each side. I shall ask you to mark all four sides, one at a time. Mark this one here in the lower right hand corner with the number 1.*"

Hold cards in front of assistant as shown in Fig. 30 and have him mark Number 1 in the lower right hand corner of this card—the one with the numbers concealed under the ribbon.

"*I shall turn the cards over and have you mark this side number 2.*"

Turn the cards over so that bow of ribbon is on top, and have assistant mark the number 2 in the lower right hand corner, Fig. 31.

"*That's two sides.*"

Unfasten the ribbon and remove. Audience sees all of this card B, and

it is blank. Take upper card B and place it under card A with the number 2 still facing upward. This brings the numbered side of card A, which was marked number 1, between the two cards.

"Now mark the number 3 on this side in a similar manner."

Spectator marks top card number 3. Square up the cards and turn both over together so that assistant may mark fourth side, Figs. 32 and 33.

FIG 30

FIG 31

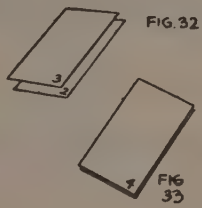


FIG. 32

FIG 33

"And finally, mark this remaining side with the figure 4. Now you have plainly marked all four of the sides, sir."

Move the upper card to the right about an inch and a half to show the numbers 4 and 1 to audience. Then turn cards over and show the numbers 3 and 2. Square up the cards again.

"I shall again tie up the cards with the ribbon, and then ask you, sir, to act as guardian over them."

Tie the ribbon around the cards again, making a bow on the side marked 4, Fig. 34. Give cards to assistant.

FIG 34

Take the prepared pad and hold numbered side against palm of left hand. Hold pencil in right, Fig. 35.

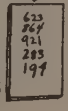


FIG. 35

"On this small pad of paper I want several people to write numbers of three digits, such as 689 or 405—any number you choose. Write your numbers under each other so that we can add them later. I shall ask five people to write any numbers that come into their heads so that you may be convinced that the numbers are absolutely of free choice by the spectators. Will you, sir, write your number of three digits?"

Hold pad in palm of your left hand while assistant writes his number. Go to four more people and have them each write a three-digit number.

In some cases you may hand pad to spectator as he writes number, but be sure he holds numbered side down on knee or hand. A good magician uses

judgment. If he sees any movement to turn pad, he quickly puts his thumb on top and fingers under it, apparently to steady it.

Take the pad after five spectators have written numbers and go some distance away to a spectator who does not know what numbers have been written. Have pad in left hand and drop it to side.

"*Who in this assembly is a good mathematician for adding purposes?*"

As you say this, turn the pad over so that the faked numbers are uppermost and spectators' numbers are against palm of left hand. This is very easy to do without being noticed. Tear off upper sheet with faked numbers.

"*Ah, here is a person who looks like a likely mathematical expert. Would you mind just adding these numbers together?*"

Draw a line under the figures. Give pencil and this sheet of paper to spectator. Place pad in pocket.

"*Just take care that the total is correct, as it is a matter of grave responsibility.*" Say this in a joking way to give a touch of humor.

"*You have added the numbers, sir? Thank you. Now the secret of the English merchant's ability to keep track of his daily business finances every day and to see how much business he did even while he was on a journey was accomplished through the power of the magical cards which the gentleman there holds.*" Motion to assistant holding the cardboards tied together.

"*All the merchant did was to take these two blank cardboards which the gentleman examined and marked—tied them together—and left the rest to their mysterious power. Let the numbers which the various people wrote represent the five sales of the day. . . . Mr. Mathematician, what was the day's business? How much money did we take in? You say two thousand, two hundred, and eighty-five dollars. Not bad for a light day, is it?*"

Take the paper with figures from spectator so that he will have no evidence left with which to check up later the numbers which other spectators actually wrote. Say to spectator holding cards:

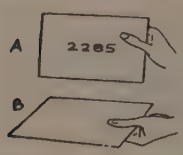


FIG. 36

"*Will you please untie the cards, sir, and look on the inside?*" Assistant unties the cards, separates them, and looks on the inside. "*A number has mysteriously appeared on one of the blank cardboards. Two thousand, two hundred, and eighty-five – the exact numbers that the sum of the five figures totaled.*" Take cards from assistant and show card A with the number on it so that all can see it plainly, Fig. 36.

"*So here was the merchant's secret. His answer was recorded daily on the cards. And now that the business men here have seen this remarkable system, I know that their business methods will be completely revolutionized.*"

A WANDERING RIBBON

EFFECT:

Two envelopes, one pink and one blue, are given out for examination. A spectator seals the blue one and makes a large mark of identification on it. Performer then gives spectator a long piece of ribbon to examine and mark for identification. Performer then places ribbon in pink envelope and seals it in. He shows his hands empty and tears the pink envelope into several pieces. The ribbon has vanished! He picks up the blue envelope, tears off the end, reaches into envelope, and draws out the marked ribbon.

PARAPHERNALIA:

1—A Thumb Tip.

2—A piece of ribbon about 18 inches long × five-eighths of an inch wide—soft ribbon so that it can easily be secreted in Thumb Tip.

3—Two envelopes, one pink and one blue. These should be opaque. You may use any other colors, just so the two can be differentiated.

4—A black lithographic pencil.

TO PERFORM:

Have spectator mark blue envelope and the ribbon with the pencil—any mark by which he can identify them.

Show envelope to be empty, then permit spectator to examine it and seal it. Hold envelope high so that it can be seen at all times and place it standing against some object on table.

Show pink envelope and ribbon in left hand. In the meantime, place right hand in pocket and get Thumb Tip on right thumb while talking.

"*There is one thing which I wish someone would explain. Why is it that if I place a red ribbon in a pink envelope . . .*"

Bring pink envelope in left hand into position shown in Fig. 37. Take ribbon in right hand. Be sure to keep Thumb Tip screened behind ribbon and fingers of right hand.

Put thumb and fingers of right hand with ribbon into the envelope. Turn to right and hold hands up at right side, so that back of envelope is more towards audience and all can see you tucking ribbon apparently into the envelope. Hold Tip in envelope by pressure of left thumb and fingers outside. Remove right thumb from Tip and poke ribbon into it, Fig. 38.

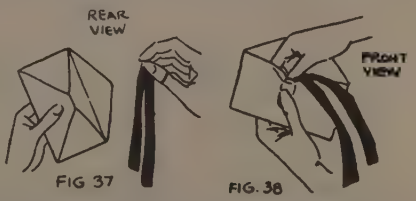


FIG 37 FIG. 38

Be sure to get all of the ribbon nicely tucked into the Tip. On the last poke, insert your right thumb in Tip again. Bring envelope around so that front of it faces audience again. Remove Thumb Tip from envelope, carrying it away on right thumb. Show right hand empty by pointing thumb towards audience.

Hold envelope in horizontal position in front of you, bringing right thumb with Tip back of it. Moisten flap and seal envelope, Fig. 40. Show envelope on both sides, then show hands empty with fingers spread wide apart. *"And tear up the envelope . . ."*

Finger palm the Thumb Tip in right hand. Tear envelope in half and then into a number of small pieces. Drop pieces on table or let them flutter down onto the floor.

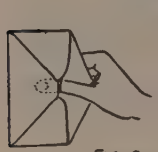


FIG 39

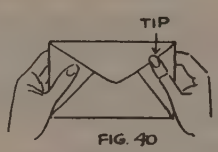


FIG. 40

FIG 41

"The ribbon will vanish?"

Insert right thumb into Tip again. Pick up blue envelope with left hand and show both sides.

"But if I take the blue envelope that the gentleman found empty and then sealed—and tear off the top . . ."

Finger palm the Tip again. Tear off top end of blue envelope, Fig. 41.

Replace Tip on right thumb. Show right hand empty. Open the end of the envelope by bulging it a little with left hand and by inserting fingers and thumb of right, Fig. 42.

"And then open up the envelope with the thumb and forefinger of my empty right hand—and reach well within the envelope . . ."

FIG 42

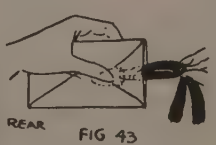


FIG 43

FIG 44

Grasp Tip with thumb and fingers of left hand outside of envelope. Slip right thumb from the Tip, grasping ribbon with thumb and first finger. Draw ribbon slowly out of envelope Fig. 43.

"We find the red ribbon in this blue envelope. And it is the SAME ribbon, for here is the mark which the gentleman put on it. Would you be kind enough, sir, to identify the ribbon?"

Now to dispose of the evidence: You may crush up the envelope with the Tip inside and place it on table. Or if you want to pass the envelope out for examination, transfer envelope from left to right hand, bringing right thumb into the Tip inside as you do so. Then hand the envelope to spectator and carry Tip away and place in pocket, Fig. 44.

NOTE: A similar effect is produced in this manner: Show both lower vest pockets empty. Then tuck ribbon supposedly into left pocket, but really into the Thumb Tip—just as you did with the envelope. Now show left vest pocket empty and produce ribbon from the right vest pocket. You may permit spectators to examine pockets before the experiment.

KING SOLOMON'S MARRIAGE BANDS

This is a modification for practical use of the old Afghan Bands. It is an age-old principle brought up to date. There is a touch of comedy in the effect and, because of its nature, it is adapted to mixed audiences made up of a group of young people of the marriageable age.

EFFECT:

Performer shows a band of bright red cloth. He tears it in two, thus forming two separate rings. One of these rings is torn in two parts and instead of forming two rings, the two bands are found to be linked together. The other half of the original band is torn in half and the surprising result is one large band instead of two separate bands.

PARAPHERNALIA:

1—A strip of bright red percale—36 inches long by 4 inches wide.

TO PREPARE:

Get a yard of percale and make up a few of these bands. Percale comes in yard width. One yard will make nine bands. The material tears crosswise very easily and you will find no difficulty tearing it into bands.

Take one four-inch band. With a pair of sharp scissors cut a slit two and a half inches long in one end and one inch long in the other, Fig. 1.

Bring the two ends of the band together. Take the lower left hand end of strip and give it a half twist. Sew it to the upper left hand strip with white thread. By doing this, you bring the inside of the cloth at one end against the outside of the cloth at the other end, Fig. 2.

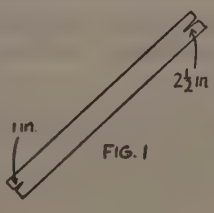


FIG. 1

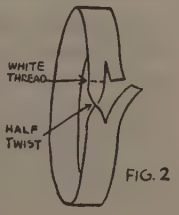


FIG. 2

Take the lower right hand end and give it a whole twist. Sew this end to the upper right hand end with black thread. This whole twist brings the outside of the cloth right back again to outside of the upper end, Fig. 3.

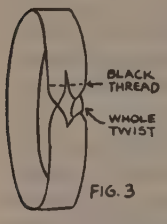


FIG. 3

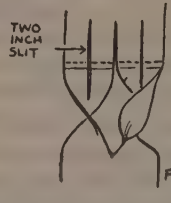


FIG. 4

FIG. 5

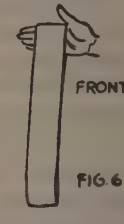


FIG. 6

Through each of the two sewed sections of the band cut a slit about two and a half inches long, Fig. 4. Fold up the band with faked ends inside. Have ready on table.

To Perform:

Pick up the folded band from table and hold it in left hand.

"*It is said that King Solomon was a very wise man—so wise that he was able to keep peace among one thousand wives. Men in this day and age wonder how in the world he did it. I have discovered the secret—not from King Solomon himself for I never knew the gentleman personally—but in a roundabout way from a friend whose great great grandfather's great great grandfather's great great grandfather was personal magician to the King and thus he got the inside information. It seems that the king knew how to pick 'em. Before he married each time of the thousand times, he brought out his magic marriage band.*"

Unfold the band, taking care to keep the prepared side at the back and away from the audience. Hold band over left hand as in Fig. 5. Fig. 6 shows front view. Band appears to be ordinary to the audience.

"*This is one of them—a strip of red cloth made in the shape of a circle. He would tear the circle apart.*"

Grasp band through large slit in middle, one hand holding each side of the band. Pull sideways in opposite directions, tearing the band until it is torn through into two separate bands, Fig. 7. Hold one band in each hand with prepared joining covered by palms of hands, Fig. 8.

"*And when it tore into two separate rings, he knew that the young lady before him was not in harmony with him and that their lives were too far apart.*"

Let the ring that is sewed with white thread hang over your left arm and take the ring that is sewed with black thread in your right hand.

"*Perhaps the band, however, when it was torn formed two bands, one linked in the other.*"

Insert fingers of both hands into slit in this band and pull apart until band is torn all the way around. The result will be one band linked in another, caused by the half twist which you made in joining the band, Fig. 9.

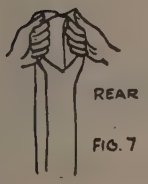


FIG. 7

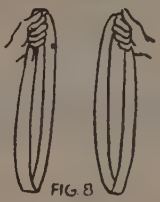


FIG 8

FIG. 9

FIG 10

"*This was better—while they moved in separate circles, they were linked together in other respects.*"

Drop linked bands on table. Take the other band from the left arm and put fingers in the slit in readiness for tearing.

"*Then came the real test.*"

Tear the band all the way around. The result will be one large band instead of the two that one would expect; caused by the whole twist which you made when joining this band, Fig. 10.

"*He tore the band again and it became one large band. He knew then that the young lady and he were in harmony and were joined together as one. So they were married and lived happily together ever after.*"

THE "WHAMSY" CUT AND RESTORED RIBBON

Arthur Leroy, who performs this easy, effective cut and restored ribbon says: "What magic needs today is less 'whimsy' and more 'whamsy.' "

EFFECT:

A length of ribbon or tape is given to a spectator and he is told to cut the ribbon into three separate pieces about the same length. He is told to tie the ends of the pieces to form one strip. The performer takes the tied ribbon and holds it up showing the two knots. This is rolled into a compact parcel and, after showing his pocket empty, the pocket is replaced and the knotted ribbon placed in it. The performer explains that his pocket contains a peculiar atmosphere that will heal cuts. After due time the spectator is asked to reach into the pocket and remove the restored ribbon.

PARAPHERNALIA:

1—Two lengths of ribbon (or tape). A nice size is four and a half feet long and one inch wide. This effect can be done with long or short, wide or narrow, ribbon or tape.

2—Two extra lengths to match, each about four inches long.

3—A pair of scissors.

TO PREPARE:

Tie the short strips of ribbon around one of the long pieces about a third from each end, Fig. 1. Each knot is a sliding knot. This is to give

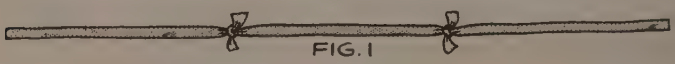


FIG. 1

the effect of three pieces of ribbon being tied together. This strip of ribbon is rolled into a compact ball and placed in the upper left corner of the right trousers pocket, Fig. 2 (A). The other ribbon and scissors are on the table.

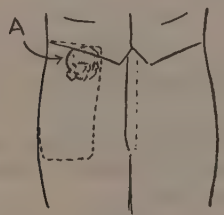


FIG. 2

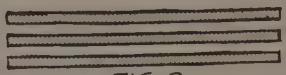


FIG. 3

TO PERFORM:

Pick up the strip of ribbon and the scissors from the table and give them to a spectator from the audience and tell him to cut the ribbon "ruthlessly" into three pieces, each about the same length. Fig. 3. Then have him tie the three pieces together into one strip, Fig. 4. Take care that the knots

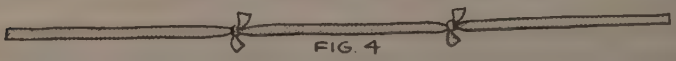


FIG. 4

are similar to the sliding knots on other piece of ribbon in your pocket. You can tie the ribbons together yourself if you like.

Show your pocket empty, Fig. 5, keeping the rolled ribbon up in the inner upper corner. This method has already been described in Volume 1, Lesson 17. Replace the pocket, and push the ribbon (A) to the bottom.

"*While my pocket appears to be empty it is really filled with a strange healing atmosphere from the Himalaya mountains. I could say Catskill mountains, but that would be a lie; because they don't. Cats kill rats.*"

Show the tied ribbon (B), and roll into a ball similar to (A). . . . "*Now the Pizazza of Pizaz in performing this ingenious ingenuity said, 'What we need is less whimsy and more whamsy.' That is why by rolling this cut and knotted ribbon into a compact ball and placing it in the magical mountain atmosphere within my pocket. . . .*" Place the ball of ribbon in your pocket and push it into the inner upper corner, Fig. 6, . . . "*the knots will mysteriously disappear and the ribbon will become whole again in one piece. Reach into my pocket and remove the ribbon.*"

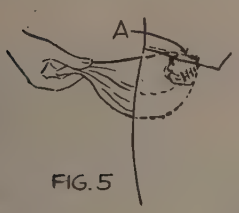


FIG. 5

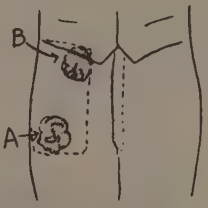


FIG 6

FIG. 7

The spectator reaches down into your pocket and removes the ball of ribbon (A). Take it from him and unroll it. . . . "*Yes sir, in one piece.*"

Suddenly note that the ribbon is still knotted. . . . "*Oh, Oh, something has gone gizzlegander. And my reputation at stake. Let's see, the Pizazza of Pizaz rolled the ribbon into a ball around his hand.*" . . . Wind the ribbon around your left hand, Fig. 7, and in doing so let the knots secretly slip off the ribbon into the right hand.

"*Then the mountain atmosphere was shown in the pocket.*" . . . Turn your pocket out and show, leaving ribbon (B) hidden in corner, and in replacing pocket leave the false knots in the pocket.

"*I know what the trouble was. I should have reached into the pocket and taken a nip of the healing atmosphere of the Himalaya mountains and sprinkled it on the ribbon.*" . . . Reach into the pocket quickly and apparently take a pinch of the atmosphere in the thumb and finger tips of your right hand and pretend to throw at the ribbon.

Unroll the ribbon and show it in one piece stretched between your hands. Have the palms of the hands towards the audience. . . . "*As I said in the beginning, 'C'est la guerre!'*"

Lesson 56

SILKEN TRICKERY

SILKS AND BEAUTY go hand in hand, the lustrous sheen and soft touch combining with gorgeous colors and tints to delight the eye. Some of the prettiest and most puzzling mysteries with silks will be found herein—the cherished secrets contributed by several of the greatest exponents of the magic art.

CARLYLE'S 20TH CENTURY SILKS

In Volume 2, Lesson 30 we explained the beautiful handkerchief mystery of causing a silk to appear between two others that had been knotted together and placed in a glass. That original method consisted of a double silk in which was hidden the silk that was later to appear between the two silks in the glass.

Carlyle (Lyle F. Laughlin) uses a method in his act which caused considerable interest and speculation by many magicians since he used only single silks, and the two that he tied together were so natural looking as to avoid suspicion that another silk was hidden in one of the silk's folds. Carlyle has generously permitted us to publish for the first time the method that he uses.

EFFECT:

Two separate silk handkerchiefs are freely shown and are then tied together. Another handkerchief is vanished and appears knotted between the two other silks.

PARAPHERNALIA:

1—A blue 18-inch silk handkerchief.

2—A green 18-inch silk handkerchief.

3—A rainbow 18-inch silk handkerchief. Fig. 1 shows a practical style starting with a blue corner (the same color blue as the solid blue handkerchief); then a band of yellow, a strip of rose, a band of yellow and finally a green corner.

FIG. 1

4—A duplicate rainbow silk.

5—A small rubber band.

To Prepare:

Tie the green corner of the rainbow silk to a corner of the blue silk, Fig. 2. Bring the top corner of the rainbow silk down about two-thirds of the way over the silk. Fold the lower corner up over this, Fig. 3. Fold the blue corner over to the right and back to the left, Fig. 4. Roll the top

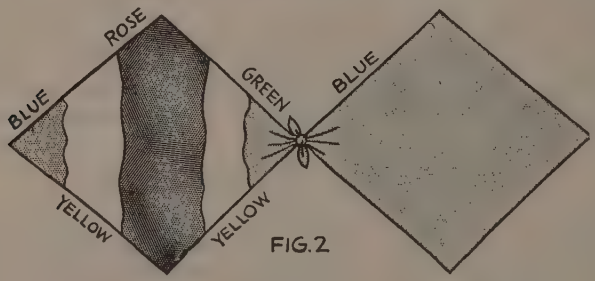


FIG.2

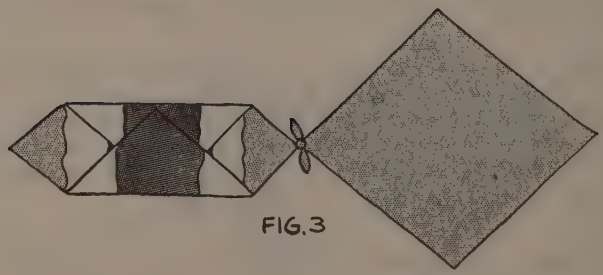


FIG.3

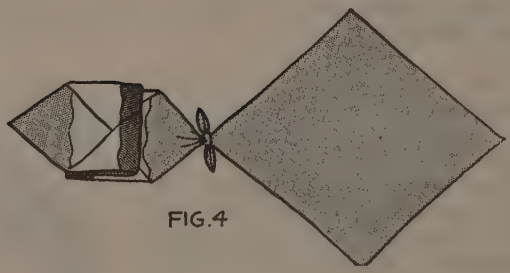


FIG.4

edge down and then the bottom edge up, Fig. 5. Fold the rolled rainbow silk along the edge of the blue silk, Fig. 6. The blue corner of the rolled silk extends two inches beyond the edge of the blue silk. Roll the blue silk around the rainbow silk, beginning with the tied corner, Fig. 7. Place the small rubber band around the blue silk at the place where the tab of the rainbow silk protrudes, Fig. 8. This permits the silk to be handled easily.

However, this rubber band is not necessary if the silk is handled with care when being picked up from the table. Place the prepared blue silk on the table with the tab end at the rear. Over this place the green silk, and nearby the duplicate rainbow silk.

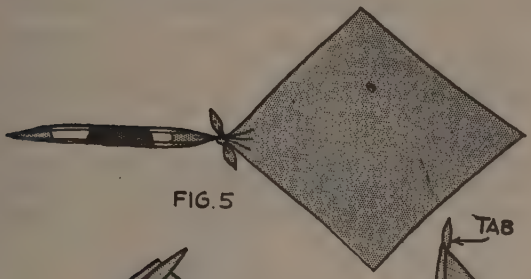


FIG. 5

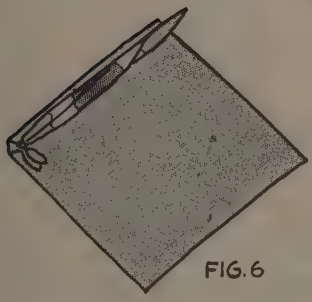


FIG. 6

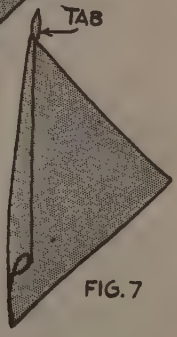


FIG. 7

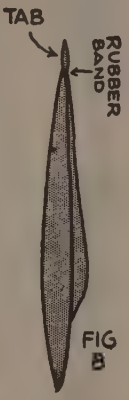


FIG B

To Perform:

Pick up the prepared blue silk, with the left hand, so that it grasps the blue handkerchief at the place the tab comes out, Fig. 9. Do not expose this joint to the audience. Pick up the rear corner of the green silk with the right hand. Tie the corner of this green silk to the blue tab of the rainbow silk. If a rubber band is used over the blue silk, secretly slip it off onto the tab. To the audience you have just tied the corner of a blue silk to the corner of a green one, Fig. 10. Roll up the silks starting with the knot and place in a glass or just lay on table.

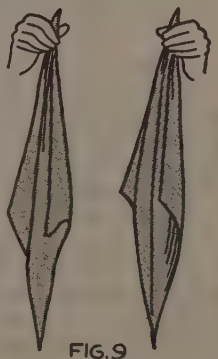


FIG. 9

FIG. 10

Pick up the rainbow silk from the table and vanish it. This may be done with a double paper cone as described in Volume 2, Lesson 22. Or a handkerchief pull may be used, a handkerchief ball, or any favorite method.

FIG. 11

Once the handkerchief is vanished all that remains is to grasp a corner of the green handkerchief and snap the handkerchiefs out of the tumbler into the air, Fig. 11. The rainbow silk easily slips out of the blue silk and is seen tied between the two silks, originally tied, Fig. 11.

NOTE: Carlyle many times uses a plain white, yellow or red silk to appear between two other silks. This is easily done by dyeing one corner of the middle silk with blue the same color as the blue silk, Fig. 12. Or a blue tab may be sewn on the silk. When the tab of the rolled middle silk projects out of the blue silk, the blue tab looks like a corner of the blue silk proper. The effect of tying two blue silks together and having a yellow

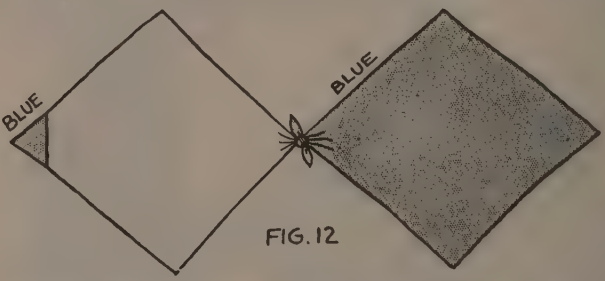


FIG. 12

silk appear between them is pretty. Many colors of silks can be used. Even a bright red one can appear between two whites, yellows or light green ones.

Numerous color arrangements are possible with the Carlyle method. Owing to the number of folds of silk around the inner rolled silk, a dark-colored silk will not show through a light-colored one if properly handled. In the older method of the double silk it was necessary that the double silk be dark in color and opaque. Another advantage in the Carlyle method is that when unprepared silks are used they can be unknotted and used as regular silks afterwards.

AL BAKER'S 20TH CENTURY SILKS

This method of performing the ever popular "20th Century Silks" in which a vanished silk is found tied between two previously knotted ones, is so typical of Al Baker. It is apparently done with simple familiar objects.

EFFECT:

Three separate silk handkerchiefs, red, white, and blue, respectively, are freely shown. The white and the blue silks are then tied together by a corner of each. A sheet of paper is rolled into a tube into which the white and blue silks are tucked, taking care that a corner of each of the silks

projects from the top of the tube. The tube with silks is placed inside an empty glass tumbler, and the tumbler in turn is set on an inverted glass goblet. The red silk is vanished. Upon pulling out the white and blue silks it is found that the red silk is securely tied between them. The tube is removed from the glass, unrolled, shown empty, and the glasses replaced upright on the table.

PARAPHERNALIA:

1—Six 15-inch silks—two whites, two blues and two reds.

FIG. 1

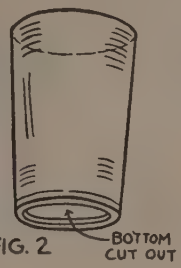


FIG. 2

2—An "Al Baker Dye Tube," Fig. 1. This is similar to the regulation dye tube, but has an improved sliding partition inside, with a special felt top that allows silks to easily free themselves from the top of the tube, when other silks are pushed in at the bottom. Your magic dealer can sell you this tube. If a regular dye tube is used, glue a piece of felt to the upper part of sliding portion.

3—A bottomless glass, Fig. 2.

4—A glass goblet, Fig. 3.

5—A sheet of stiff paper twice as wide as the dye tube is long.

FIG. 3

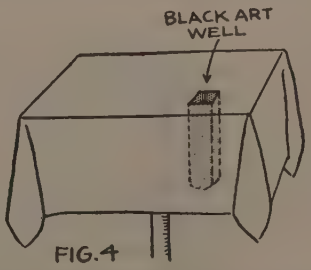


FIG. 4

6—A magician's table containing a black art well, Fig. 4. This well should take and conceal the dye tube, yet be small enough so that the bottomless glass can be set over it.

To Prepare:

Tie a red silk by its diagonal corners, between the white and the blue one, Fig. 5. Load this into the top of the dye tube so that the center of the red silk goes in first followed by the rest of the red silk, and then the white and the blue silks side by side, so as to leave a corner of the white and the blue just within the top of the dye tube. This loaded tube rests on a couple of clips at the rear of the table unseen by the audience.

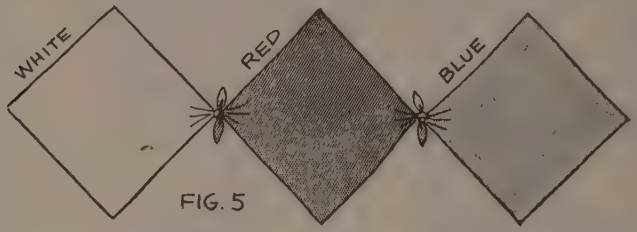


FIG. 5

The table is now arranged as in Fig. 6, with the rear edge of the paper over the hidden tube, the three other silks draped over the top and front of the table, with the two glasses nearby.

To Perform:

Pick up the paper, show both sides and replace on the table with rear edge over the concealed tube. Pick up the three silks and show them to be red, white, and blue. Tie the white and blue silks together by a corner of each. Replace them on the table. Again pick up the paper with your fingers at the rear edge so you can easily lift up the tube behind it. Roll the tube into the paper in regular dye tube fashion. Allow the dye tube to slide down almost to the bottom of the paper tube. Hold the paper tube in the left hand. Pick up the knotted white and blue silks and push them into the bottom of the tube, the white and blue going in together, the knot going in towards the last.

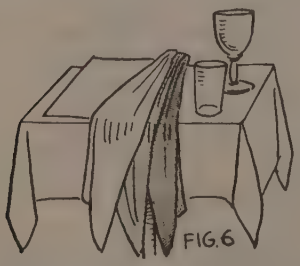


FIG.6

FIG.7

This causes the corners of the other two silks in the tube to be pushed out of the top. Pull them partially out, Fig. 7. Apparently these are two of the corners of the silks you just pushed in at the bottom.

Place the bottom of the paper tube down into the bottomless glass, which in turn is directly over the black art well in the table. The left first and second fingers nip the rear of the glass. The paper is allowed to unroll a bit which allows the dye tube to slip down through the bottomless glass into the black art well, Fig. 8.

Bring the left thumb to the front side of the glass and lift it, placing it on top of the inverted goblet, Fig. 9. The goblet acts as a pedestal to isolate the glass, paper tube and silks.

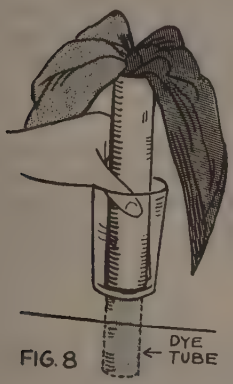


FIG. 8

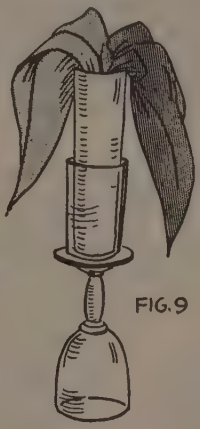


FIG. 9

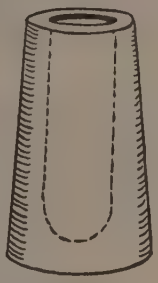


FIG. 10

Vanish the red silk via the pull or any way you choose. All that remains now is to have a spectator grasp the corner of the white silk and another assistant grasp the corner of the blue silk, then pull in opposite directions. The result is that the silks are pulled free from the paper tube, revealing the red silk tied between them. The paper is removed from the glass, unrolled and shown empty.

NOTE: By using a tall opaque plastic tumbler with cut out bottom and a cloth bag attached, Fig. 10, instead of the glass goblet, the trick can be done on any table, as the black art well is eliminated. It is obvious that the dye tube slips down into the hidden bag at the proper time.

Instead of causing the red silk to vanish, another version is to poke it into the bottom of the tube following insertion of the knotted white and blue silks. Going into the tube as a separate silk, and coming out tied between the other two, is quite effective.

AL BAKER'S SYMPATHETIC SILKS

In Volume 1 of this Course were described methods to perform "The Sympathetic Silks" in which three separate handkerchiefs are shown and

placed on the table. Three other silks are tied together by their diagonal corners. The first three, in sympathy, are also found knotted together.

Al Baker, who has given so many fine ideas to magic, devised a method which he used so successfully in his Chautauqua days. The method he employed in order to show two separate silks at a distance apart, and then have them suddenly knotted together, is to me, a classic in handkerchief magic. The moves are so natural and seemingly impossible, producing an effect that is truly artful magic. As methods have already been given for causing two or more knotted silks to become untied, Al Baker's method of causing the two unknotted silks to become knotted will be given here. Baker always believed that the tying of only two silks was much more effective in his programs than the tying of three. His psychology is that the simpler and more direct the method, the better is the effect.

EFFECT:

Two silk handkerchiefs are seen lying clearly apart on top of, and hanging down over the front of the table. The performer picks up the two silks by the rear corners and shows the silks to be separate and distinct. The two silks are brought together and are placed in a bunch on the table. Upon again picking up the silks they are found to have become securely tied to each other by opposite corners in a genuine double knot.

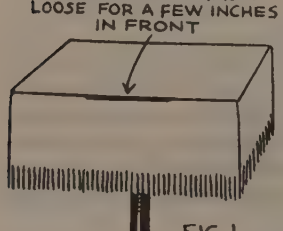


FIG. 1

PARAPHERNALIA:

1—A draped table. For years a typical magic table has been one with a felt top and a hanging of colored drape, with perhaps gold fringe around the bottom edge. The top of the drape is usually thumb-tacked to the edge of the table top or held suspended by means of headless nails. Baker left untacked about ten inches or so at the top of the drape in front at the center, Fig. 1.

2—Two silk handkerchiefs, 18 or more inches square. I prefer to use 27 or 36-inch silks.

TO PREPARE:

Tie two corners of the silks together with a square knot, Fig. 2. Lay the silks across the table and over the front with the knot in between. Tuck this knotted part into the opening caused by the loosened drape, Fig. 3. Carefully arrange the silks so they look natural and separate. Here are two knotted silks that look separate and unknotted because the drape hides the knots and connecting parts of the silks.

TO PERFORM:

Call attention to two separate silks lying upon the table. Standing

at the right side of the table (your right as you face the audience) pick up corner B of the silk farthest away, with the left hand; and corner A of the other silk with the right hand—and lift them up so that the silks are vertical.

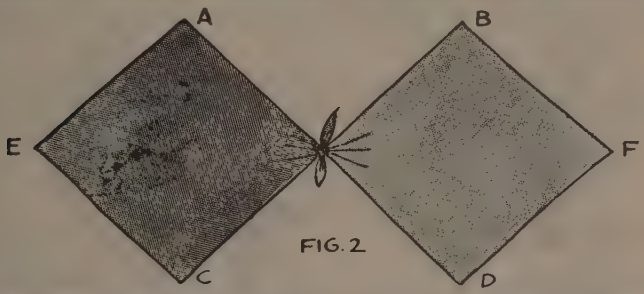


FIG. 2.

Do not disturb those parts of the silks hidden by the drape. This permits the entire audience to see what appear to be two separate and distinct silks. Place corner A into the left hand with corner B, Fig. 4. This brings the two silks together. Grasp the silks with the right hand above the table

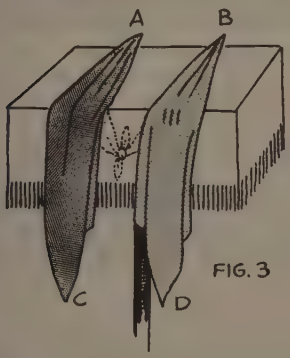


FIG. 3

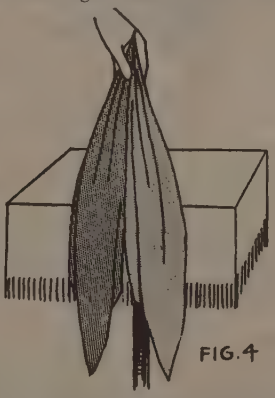


FIG. 4

top, Fig. 5, and, pulling the silks up with the left hand, and the right hand down slightly, the knotted portion comes out of the drape opening unseen under cover of the hand and silks. Release your hold of the silks with the left hand and place the silks somewhat bunched up on the table. Get the E corner of the silk out a bit so it can be easily picked up later. By grasping corner E or F, and snapping the silks upwards, the two silks are seen to be securely knotted together.

METHOD 2:

This method is for a table that does not have an opening or a slot at the upper edge of the drape, in fact it can be done on any covered, draped or even undraped table. The knotted part of the silks is hidden under a

heavy cloth, a newspaper, or a sheet of cardboard lying on the table. The knotted portion is merely tucked under the front edge and the silks carefully arranged to look separate, as in Fig. 6. Sometimes the two rear corners of the cloth, newspaper or cardboard are thumb-tacked to the

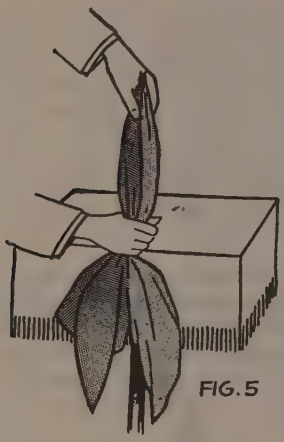


FIG. 5

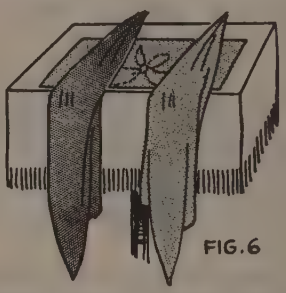


FIG. 6

table so as to make for smooth and easy performance. The routine handling is exactly the same as in the previous method where the knotted portion of the silks is hidden by the drape.

A REMARKABLE GIANT

Some years ago William Larsen and T. Page Wright wrote a series of magical mysteries for entertaining children. In it was an interesting handkerchief trick dealing with a giant. I took the idea, developed a different procedure and used it with success in my own programs. It was just as appealing to adults as to children. This method shows another use of Al Baker's Sympathetic Silk method as applied to a 20th Century Handkerchief type of routine.

EFFECT:

A yellow and a red silk are seen separately draped over a table, a few inches apart. A yard of white ribbon lies on the table nearby. The two silks are lifted up by a corner of each, shown separate, then brought together and replaced on top of the table. The white ribbon is vanished in a paper cone and found tied between the two silk handkerchiefs.

PARAPHERNALIA:

1—Two 18-inch silks, one yellow and one red.

2—Two lengths of white ribbon, each 36″ × 1¼″ wide.

3—A piece of colored show-card board, about 9″ × 14″.

4—A double paper cone for vanishing the ribbon. The construction of this cone is shown in Volume 2, Lesson 22.

To Prepare:

Tie one end of a ribbon to a corner of the yellow silk, and the other end to a corner of the red silk, Fig. 1. Fold up the ribbon carefully and

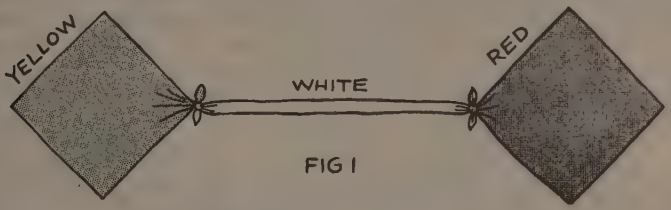


FIG 1

place on the table; cover it with the show-card and arrange the silks a few inches apart, Fig. 2, as explained in Al Baker's Sympathetic Silks. The yellow silk is at the left and the red silk at the right. To the audience it appears that two separate silks are on the table. Have the loose ribbon folded and lying across the top of the cardboard between and touching those ends of the handkerchiefs. Nearby is the paper cone.

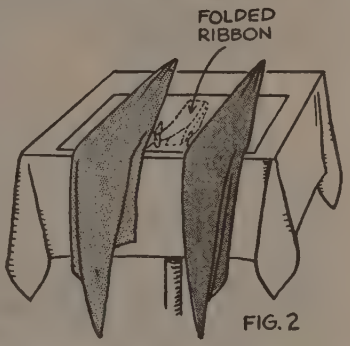


FIG. 2

To Perform:

"*One day while I was walking along a country road I met a giant. He was the biggest giant I had ever seen. He was so tall that when he looked down upon a field of golden wheat, and a field of red poppies, with a winding road in between, he thought that the wheat field was a yellow handkerchief, the field of red poppies was a red handkerchief, and the winding road was just a white hair ribbon.*" . . . Pick up the white ribbon. . . " '*My daughter needs a white hair ribbon,*' *said the giant,* '*so I shall take it home to her.*' *So he just picked up the winding road.*". . . Open up the ribbon and show it to be a length of ribbon. . . . "*And put it in a paper bag.*"

Pick up the double paper cone, open it and show it to be a square of paper; fold it again, open up the inner compartment, drop the ribbon in it, fold the top of the cone over and place it nearby on the table.

" '*My daughter would also like a nice yellow and a pretty red handkerchief.*' *So he picked up the field of golden wheat and the field of red poppies.*" . . . Pick up the silk at the right with the left hand and the silk at the left with the right hand, taking each by a rear corner. Hold them in a perpendicular position, bring them together and hold in the right hand. Casually pick up the cardboard and lay it farther back on the table. It no longer covers the white ribbon which is now hidden from the sight of the audience by the two silks. Place the silks down over the concealed folded ribbon.

" '*But really,' he said, 'my daughter has so many colored handkerchiefs, why should I bother taking these home?' So he just laid them aside.*"

" '*Wait a minute,' I said, 'No one can pick up a winding road for a hair ribbon, nor a field of wheat and a field of poppies for handkerchiefs. Besides there isn't such a thing as a giant in the first place.'. . . 'Well,' he remarked, 'it seemed quite logical'. . . so he just disappeared. . . So, as I said,*" . . . Pick up the paper cone, unfold it and show it empty. . . "*No one could put a winding road in a paper bag.*". . . Fold the cone and replace it on the table.

"*Nor could he pick up a field of wheat, or a field of poppies . . . and I was right.*" . . . Grasp a side corner of the yellow silk, nearest you, and give the silk a jerk to the right so as to open up the ribbon, and show the ribbon tied between the two silks. . . "*There was the field of golden wheat, the field of red poppies and the winding road in between.*"

JACK MILLER'S KNOTTY SILK

Jack Miller performed his unknotting and knotting silk for me some time ago and it appealed to me so much, I was glad when he offered to release the methods used for the students of this Course in Magic. He also posed for each of the illustrations necessary to show the proper moves.

EFFECT:

The performer fairly ties a single knot in the center of a twisted silk handkerchief, yet this knot mysteriously dissolves in full view. Suddenly the knot reappears in the silk—a real single knot.

PARAPHERNALIA:

1—A silk handkerchief, 18 inches square, or larger.

2—A piece of black thread about twenty inches long.

TO PREPARE:

Sew one end of the thread to a corner of the silk handkerchief. On the other end of the thread tie a safety pin. The thread should be nineteen inches long for practical working. This may vary some with the size of handkerchief used or the performer's physique. Attach the safety pin to the lower part of your vest on the right side, or to your trousers. Place the silk in your right trousers pocket or your inner coat breast pocket.

TO PERFORM:

Remove the silk from your pocket and hold it between your hands about a foot in front of your body, Fig. 1. The end A has the thread attached and things are positioned so the thread runs horizontally from end A to your body. Bring the silk into position, Fig. 2, in preparation for tying a single knot. Note the position of end B in the left hand, how it comes over the index finger and down over the palm of the hand. End A is brought up behind with the right hand. Tie a regular single knot by

bringing end A through the handkerchief loop, Fig. 3. Pull the knot tight enough to give it body, Fig. 4. It will take experimentation to tell just how tight the knot should be for ease in working later on. It must be tight enough to hold together when the next move is made, and not so tight that moves can not be made easily and naturally.

FIG.1

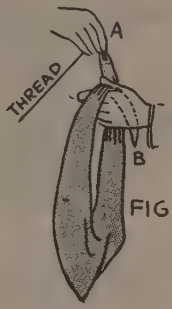


FIG 2

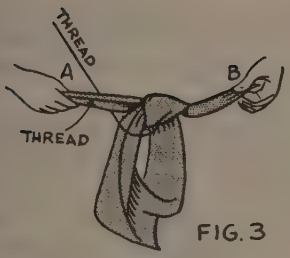


FIG. 3

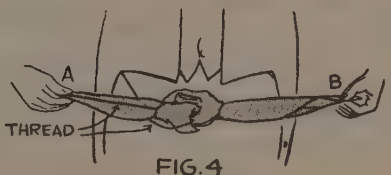


FIG.4

Now comes an important move. Bring the right hand with end A up to the knot, Fig. 5. Move the hands and silk to the left far enough to cause the end A to be drawn into the knot and out again to the right finger tips, Fig. 6. This move is done naturally and the audience is not aware

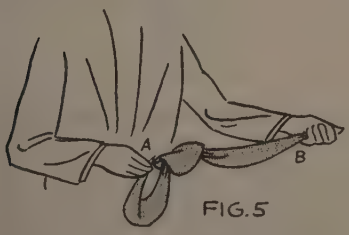


FIG.5

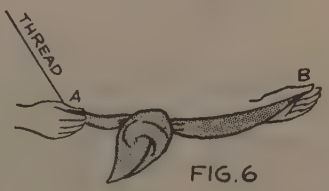


FIG.6

of anything happening. The move unties the knot but the tightness of the knot folds still holds it together. It is now a Dissolving Knot (Volume 1, Lesson 18)—loops that hold in place. Pull out end A a bit farther to

the right, still keeping the knot in place, Fig. 7. Blow on the knot and pull your hands apart—the knot will dissolve and disappear, Fig. 8.

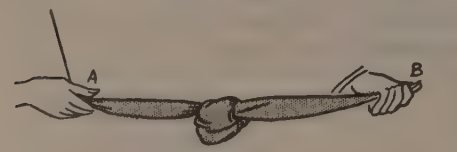


FIG. 7

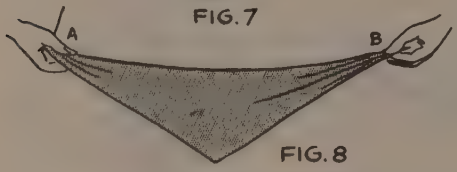


FIG. 8

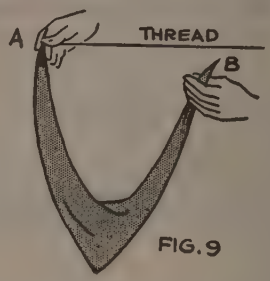


FIG. 9

This is a beautiful series of moves and must be well practiced. Stand before a mirror and watch your moves so as to get them properly blended. The move of making the real knot into a dissolving knot is really beautiful magic, and is done so simply and indetectably.

To magically reproduce the knot in the center of the handkerchief, hold it as in Fig. 9. Note how end B crosses the palm side of the left hand and projects between the index finger and thumb.

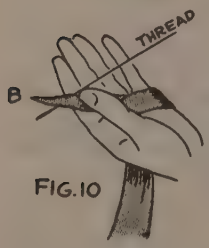


FIG. 10

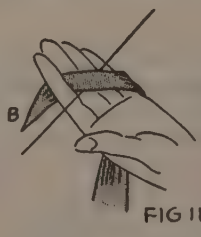


FIG 11

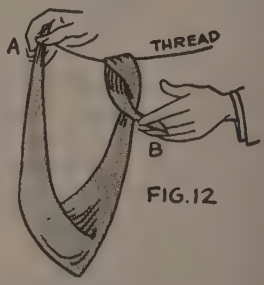


FIG. 12

Bring the left hand over to the right so that the fingers come under the thread, and the B end of the silk comes over the thread, Fig. 10. The thread should be in a horizontal position. Push the end of the silk over the thread with the left thumb and grasp it between the left first and second fingers, Fig. 11. Bring the left hand down and towards the left, Fig. 12, which loops the silk over the thread. The left hand now comes up and allows the silk to straighten out, Fig. 13. Note how the thread now loops itself around the handkerchief. End A is brought up to the left hand and held as in Fig. 14. The right hand grasps the thread. Drop end A and

as you do so, pull end B and the silk upward and outward. This causes the thread to pull end A around B and form a single knot in the handkerchief

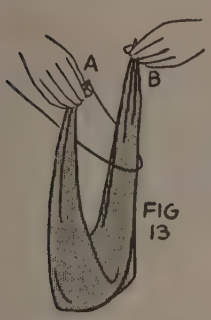


Fig. 15. The right hand slides along the thread to grasp end A. Practice all moves until they become natural and seemingly automatic.

THE PENETRATIVE SILK

I have often wondered where the principle of the Penetrative Silk originated. I remember discovering this same technique years ago while still quite young. I tied a black silk thread to the opposite diagonal ends of a silk handkerchief, and in experimenting with that thread, discovered some interesting moves. Various silk manipulators throughout the world must have independently discovered the same principle.

EFFECT:

A silk handkerchief is held by its diagonal corners, one in each hand. The center of the outstretched silk seemingly penetrates the upper bar of a chair back, or passes back and forth through a vertical rod or pole.

PARAPHERNALIA:

1—A 15-inch silk handkerchief.

2—Black silk thread.

3—A wooden-back chair with a bar across the top.

4—An upright wooden pole on a base; or a pole held by an assistant.

TO PREPARE:

Tie an end of the black silk thread to a corner of the silk handkerchief. Stretch the thread diagonally across the silk to the opposite diagonal corner and tie an end of the thread to that corner.

TO PERFORM:

Bring the silk underneath the top cross-bar of the chair-back. Corner A is held in the right hand and the opposite diagonal corner B is held with

the left hand. The thread is stretched between A and B above the handkerchief, and over the right fingers, Fig. 1.

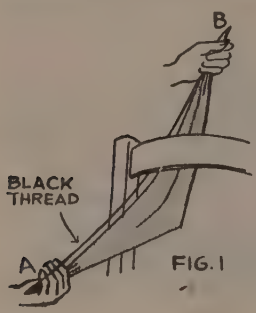


FIG. 1

FIG. 2

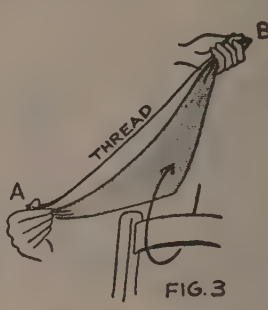


FIG. 3

A and B are brought up above the back of the chair, Fig. 2, the left thumb being inserted under the thread. Note how corner B of the silk is held by the closed left fingers. Release corner B and smartly pull the hands apart, Fig. 3. Corner B comes down under the chair top so fast and back to the left hand that the effect is that the handkerchief penetrated the chair itself. Experience will indicate the correct timing and speed required to make the illusion perfect.

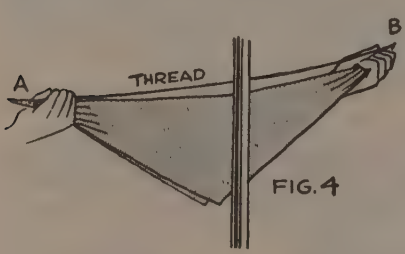


FIG. 4

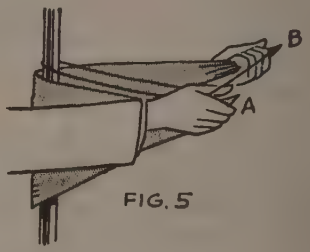


FIG. 5

For the stage, use an upright pole setting in a base on the floor. Hold the handkerchief by diagonal corners as in Fig. 4. The thread passes over the top of the left fingers. You are standing directly back of the handkerchief and pole. Bring the hands with the silk, in front of the pole. Because the left fingers separate the thread from the silk, it is easy to get the right thumb over the thread, allowing the thread to run out through the crotch of the thumb, Fig. 5. Pull the hands smartly apart, at the same time releasing corner A from the right hand. This corner A flies around the pole and back into the right hand, Fig. 6. Properly timed, the illusion is that the silk passed through the pole.

To make the silk pass from the front to the back, bring the corners A and B to the rear and get the right thumb up under the thread, Fig. 7.

Pull the hands quickly apart, releasing corner A from the right hand and it will fly around the pole and back into the right hand again, Fig. 4.

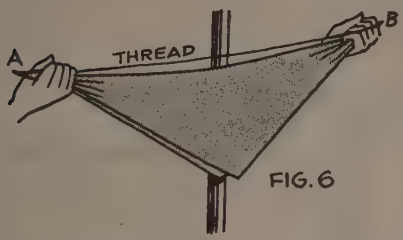


FIG. 6

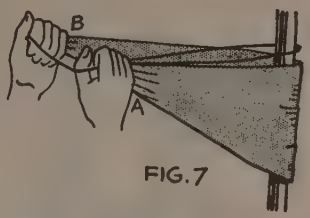


FIG. 7

About three times back and forth make a proper showing for full appreciation of the illusion. But do not forget that these moves must be practiced until perfect.

THE CORDS OF PHANTASIA

The late Ottokar Fischer of Vienna, a grand man in magic, gave me this interesting mystery years ago. It was a hit in the programs of Okito (Theo. Bamberg) and Fu Manchu (David Bamberg). It has since become very popular with magicians everywhere. Fischer took the basic principle of the old Grandmother's Necklace, in which three wooden beads threaded on two cords were pulled off the cords leaving the cords intact, and made it into a practical, mystifying, and clean-cut stage effect. Its impromptu nature and its ability to puzzle, even while surrounded by an audience, are appreciated by the modern magician.

EFFECT:

Two pieces of clothesline are freely shown and held apart. A magic wand is firmly tied with a knot in the center of the ropes. One spectator at the left is given two ends of the ropes to hold, and another spectator at the right is given the remaining two ends. Two silk handkerchiefs are tied around the ropes at the left of the wand, and two silks are tied at the right of the wand. With one of the ropes a knot is then tied around all of the silk handkerchiefs. While the two assistants are holding tightly onto the ends of both ropes, the performer quickly and easily pulls the wand and the four silks free from the ropes. The ropes remain stretched out between the two assistants, free of knots while the silk handkerchiefs still retain their original knots.

PARAPHERNALIA:

1—Two 6-foot lengths of white soft clothesline.

2—A magician's wand.

3—Four 18-inch silk handkerchiefs of different colors.

TO PERFORM:

"*There is an interesting story told in Persia about the strange Cords of Phantasia.*". . . Hold up the two ropes, one in each hand, Fig. 1. This shows them to be separate. Have two spectators come up from the audience to assist you. Have one stand at your left and the other at your right—Mr. Left and Mr. Right.

FIG. 1

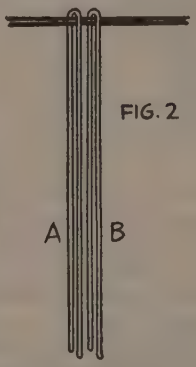


FIG. 2

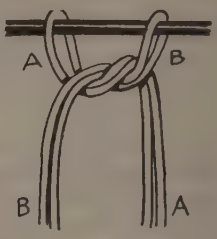


FIG. 3

"*There were two cords similar to these used in a temple ceremony.*". . . Pick up the magic wand and give it to Mr. Right. Have him hold an end in each hand. Over this wand drape the two cords so that the centers of the ropes are on the wand, Fig. 2. . . . "*A priest's wand, or a candle from the altar, was tied into the center of the cords.*"

FIG. 4

Grasp the two strands of B in your left hand and the A strands in your right hand and tie a single knot, Fig. 3. Pull the ropes tight, Fig. 4. Give the two ropes at the left to Mr. Left and the other two to Mr. Right. The ropes being tied correctly and properly placed, if the wand were removed each spectator would find that he holds in his hands two ends of the same rope, and that the two loops separated upon removal of the wand, Fig. 4A. The audience is not aware of this, and to them you have merely tied a couple of ropes around a wooden stick.

FIG. 4A

". . . *Around the cords were tied four colored silks, used to represent the four important parts of man to be developed. . . the yellow represents Mentality or Intelligence.*". . . Tie the yellow silk around the ropes at the left of the wand, Fig. 5. . . . "*The green represents the Will of man.*". . . "*The red silk stands for Vitality—the bloodstream of life.*". . . "*And last but not least the*

blue silk which represents the Spiritual side of life. Let me bring them all together and bind them closer with another knot.". . . You have tied the silks in the positions as illustrated.

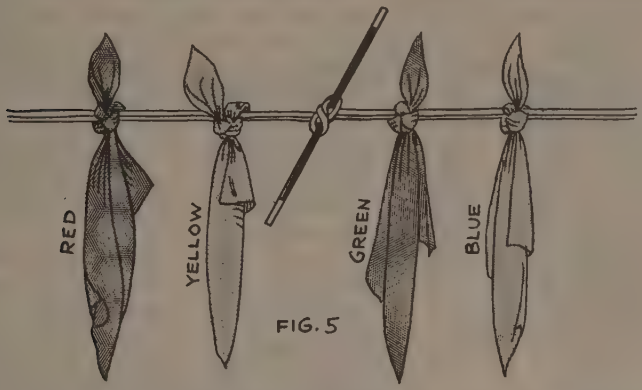


FIG. 5

Take one of the ropes from Mr. Left and one—either one—from Mr. Right and tie them in a single knot, Fig. 6. In doing this you end up by Mr. Left and Mr. Right each holding an end of A and an end of B. You

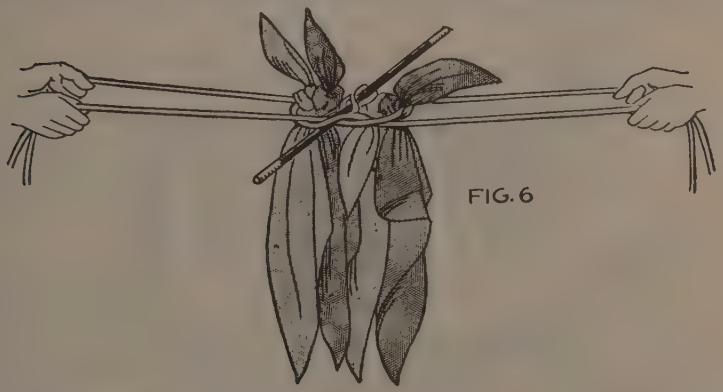


FIG. 6

have switched ends, under the guise of tying a knot. This is necessary so as to have two outstretched ropes between the two assistants at the finish instead of having two loops as in Fig. 4A. The assistants hold a rope in each hand, Fig. 6.

"*It is said that no matter how much we are bound up with the troubles of the world, we have within us the power to free ourselves and rise above them all.*". . . Grasp the silks with the left hand and the wand with the right

hand. Pull the wand clear of the ropes and the silks away from them, Fig. 7. The two ropes are now outstretched between the two assistants. . .

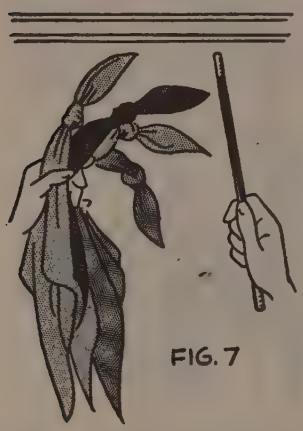


FIG. 7

"The knots have disappeared from the cords, but the silks remain knotted—the red, the yellow, the green and the blue! As the old priest used to say, 'Things that bind us are usually the phantoms of illusion.'"

NOTE: Fig. 8 shows a different method of tying the silks around the ropes. The knots appear in the center of the silks instead of towards the ends, as in Fig. 5.

METHOD 2:

In this method Ottokar Fischer eliminated the use of the wand and used another silk handkerchief instead.

TO PERFORM:

Give a silk handkerchief to Mr. Right to hold outstretched by its diagonal corners between his hands, Fig. 9. Place the ropes over the silk so that the center of each rope is at the top edge of the folded handkerchief.

FIG. 8

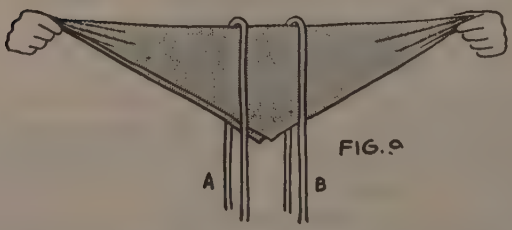


FIG. 9

Grasp the ropes B with the left hand and the ropes A with the right hand

and tie a single knot, Fig. 10. Pull the knot fairly tight and hold the left end of the silk and rope B with your left hand, Fig. 11, the spectator letting go of the silk.

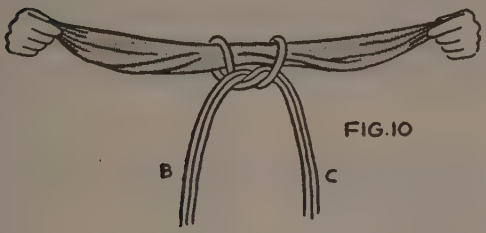


FIG. 10

FIG. 11

Bring the right end of the silk up and tie a single knot around the lower part of the knot in the ropes, Fig. 12. Give the two ropes at the left to Mr. Left and the other two to Mr. Right. The knotted silk is now in the center, Fig. 13. Tie the other silks around the ropes as in Method 1, and finally cross over one of the rope ends at the left, to the right side, and vice versa, by tying a single knot in the center.

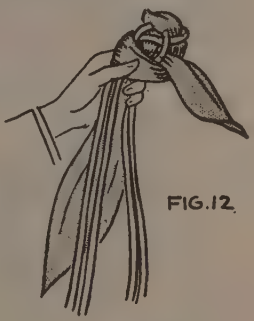


FIG. 12

The method of release for the center handkerchief is very simple, as seen in Fig. 14. Simply pull the knot of the handkerchief free from the rope and this allows the silk to be easily pulled free, thus permitting the other handkerchiefs on the ropes to come free.

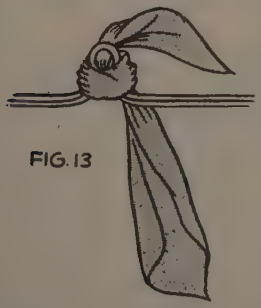


FIG. 13

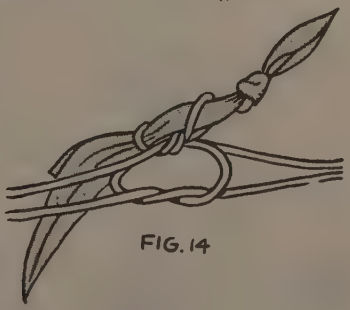


FIG. 14

METHOD 3:

This is my favorite method of performing the Cords of Phantasia.

EFFECT:

Two pieces of soft clothesline are held stretched out between two assistants. The performer ties a silk handkerchief around the center of the ropes. Then the ropes are tied into a knot against the silk handkerchief. Again they are held stretched out between the two assistants, the knotted handkerchief in the center. Two silks are tied around the ropes on each side of the knot. Another knot is tied around the silks with one of the ropes. Yet, instantly all of the silks are pulled clear of the ropes, without removing the knots in the handkerchiefs.

PARAPHERNALIA:

1—Five or more 18-inch, or larger, silks of various colors.

2—Two 6-foot lengths of soft clothesline.

TO PERFORM:

Have two people come up from the audience to assist you. Show the two ropes and have these assistants hold an end of each rope so the ropes are stretched out between them. Pick up one of the silks and tie it around the center of both of the ropes, using the same tie that Al Baker does in his handkerchief release from the wrist. I will explain it in detail.

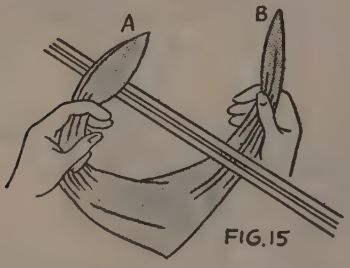


FIG. 15

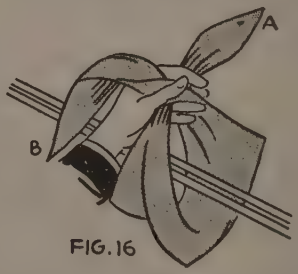


FIG. 16

Hold the silk handkerchief in your hands and under the center of the two outstretched ropes as in Fig. 15. Corner A goes between the first and second fingers of the left hand while corner B is held naturally in the right hand. Bring end B over across the tops of the ropes, through the second and third fingers, from back to front, and over the crotch of the left thumb, Fig. 16. With the right hand reach through the loop thus made in the silk, and grasp the corner A between the thumb and fingers, Fig. 17. Bring corner A through the loop from back

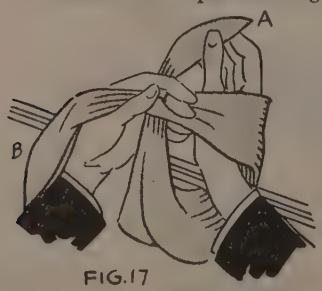


FIG. 17

to front; as you do so nip the silk tightly between the left second and third fingers and rotate the left thumb forward while the fingers go backward thus drawing the silk into a small loop, C, Fig. 18. Pull A to the right and thus tighten the silk into a knot, Fig. 19. Because of the small loop C, this forms the Dissolving Knot, as explained in Volume 1. Release your second finger from the

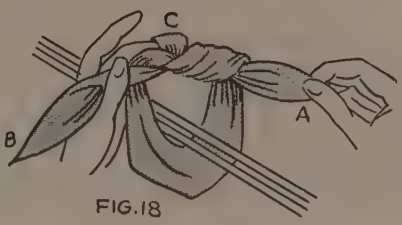


FIG. 18

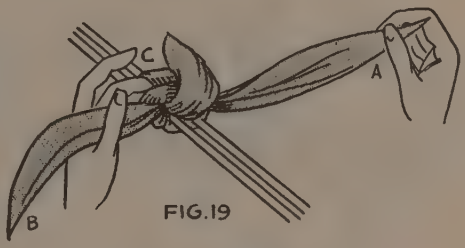


FIG. 19

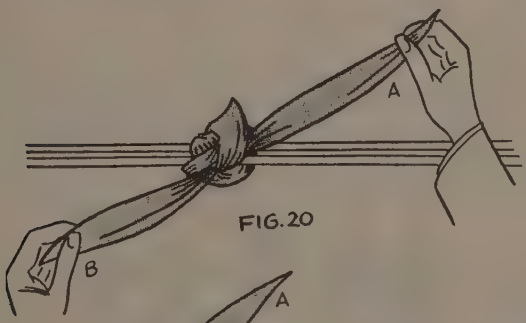


FIG. 20

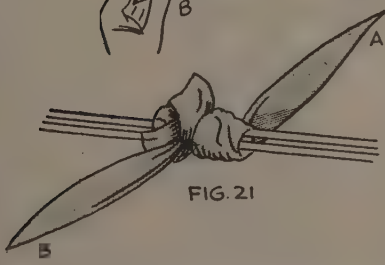


FIG. 21

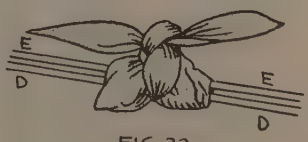


FIG. 22

loop C and slide your left hand over to corner B, then pull the ends A and B far apart across the top of the two ropes, Fig. 20. To the audience you have merely tied a single knot in the handkerchief around the ropes. Bring corner A back over the ropes towards B and go down under the ropes and out to the right, Fig. 21. Bring A and B together at the top and tie a double knot, Fig. 22.

Bring your right thumb between the two ropes D and E, at the right side of the knotted silk and the right index finger between the two ropes at the left side of the knot. Your left thumb and fingers take corresponding positions on the opposite side of the silk. Close the right hand which brings rope E to the right, folded back on itself; at the same time close the left hand which brings rope D folded back against itself, Fig. 23. Tie a single knot with the two ropes, Fig. 24. Have Mr. Left hold two ends of the ropes and Mr. Right the other two, the ropes outstretched between them.

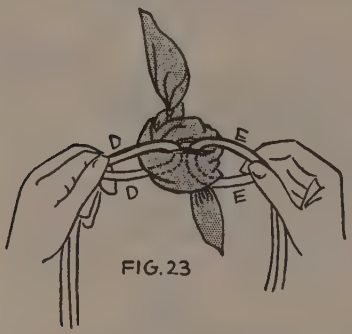


FIG. 23

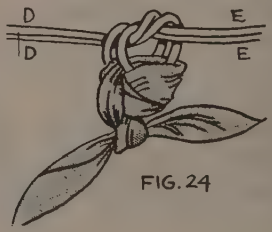


FIG. 24

Tie two silks around the ropes on each side of the knotted silk F, as in Fig. 25. Take an end of either rope at left and an end of any rope at right and tie a single knot around the silks, thereby switching the ends as in previous methods.

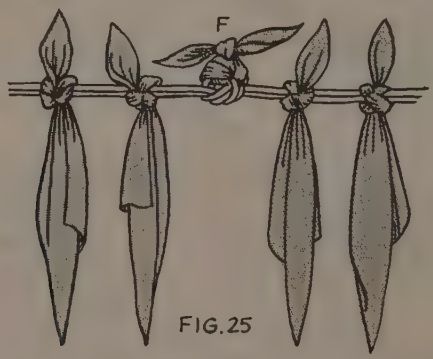


FIG. 25

Grasp the four silks with the left hand under the knots. Grasp the knot of knotted silk F with the right hand. Pull up on the knot which will release the silk from the ropes (same as the knotted silk release from around the wrist). Pull the other four silks downward and they also are released, still knotted, from the ropes which remain outstretched without a knot, between the two assistants.

INSTANT HANDKERCHIEF SPREAD

Magicians have been intrigued by the way John Booth causes a large silk to appear suddenly outstretched between his hands—the silk being held by its two upper corners. In his act he rolls up three smaller silks in his hands and then causes them to change into one large butterfly silk. This effect is known in magic as Blendo. It was originally and is still generally performed by using a double silk, with the three silks going inside; but by using a large single unprepared silk, and three smaller unprepared silks, a routine can be worked out that is not possible otherwise.

Using unprepared silks Booth can produce three colored handkerchiefs from his apparently empty hands, then tucking them into his left hand causes them to change into one large butterfly silk. From this silk he produces a bouquet of flowers and a stack of glasses filled with water. It is not my intention to go into details about productions nor about Blendo which has been explained in Volume 3, Lesson 42, page 320; but the important thing is to show you the proper fold that Booth uses to get a folded silk to open suddenly between his hands, while it is held by the two upper corners.

To Prepare:

The eleven accompanying illustrations will show you step by step the folds required. For ease in working I suggest sewing a white button on one upper corner of the silk and a black button on the adjoining upper corner. In this way you can easily grasp the white button with the right hand and the black button with the left hand, causing the handkerchief, in opening to come automatically into the right position. Of course, where there is no back or front to the design on the handkerchief it does not make much difference which corner is used. The buttons are just large enough to be easily seen.

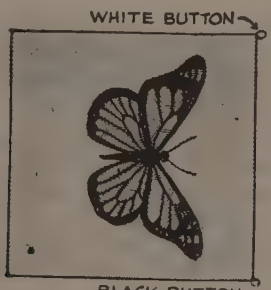


FIG. 1

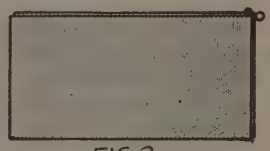


FIG. 2

FIG. 3

To fold, spread the silk out on the table as in Fig. 1. The buttons are on the right side. Fold the silk in half by bringing the lower edge up on top of the upper edge, Fig. 2. The lower right hand corner is now folded over at an angle as in Fig. 3. Bring the upper left corner over this last fold

and crease at the upper edge, Fig. 4. Fold up again as in Fig. 5, and down again. Then bring the corner up again, Fig. 6. The number of these folds

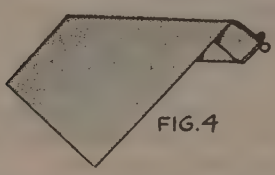


FIG.4

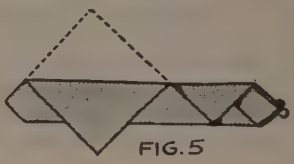


FIG.5

will depend on the size of the silk. Now bring the left corner over on top of the right corner, Fig. 7, and fold back the upper corner, Fig. 8. Bring the left corner over to the right again, Fig. 9, and roll the silk up with the button corners on the outside, Fig. 10.

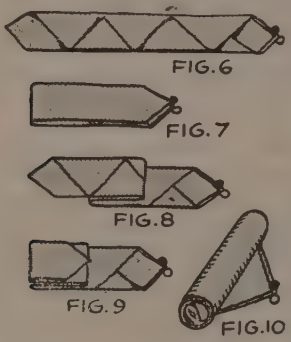


FIG.6

FIG.7

FIG.8

FIG.9

FIG.10

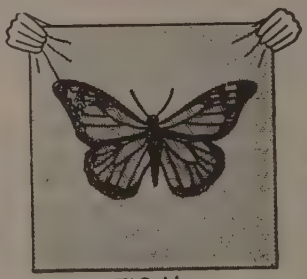


FIG.11

To Perform:

With the rolled silk hidden in either hand it is easy to grasp the black button between the left first two fingers and thumb; and the white button in a similar way with the right hand. Just pull the hands apart and the silk is instantly opened in front of you, Fig. 11.

Note: Where the handkerchief is large it is sometimes necessary to give the silk an extra fold after it has reached the position of Fig. 6. This is done to reduce the width of the fold and thereby allow a smaller roll to be made. To make this fold just bring the bottom edge up on top of the upper edge. Regardless of the size of the silk used you have the important general principle of the "Instant Handkerchief Spread" and can apply it to suit your needs.

"FLASH" SILK PRODUCTION

Years ago in a silk routine I needed as the opener, the instant appearance of one to three silks at my right finger tips. I hit on a simple system of doing this.

EFFECT:

The hands are shown empty. The right hand, with empty palm towards the audience, reaches out and apparently plucks one to three silk handkerchiefs from the air. Each silk is held by a corner, and all of them hang down, fully opened.

PARAPHERNALIA:

1—One to three silks, 18 inches square.

2—Black silk thread.

FIG. 1

TO PREPARE:

Tie one end of the thread around the corner of a silk handkerchief, and roll up the silk around this tied corner, Fig. 1. If three silks are used, the thread is tied around a corner of each silk, the corners being tight together as one. Place the rolled silk, or silks, under the right coat lapel, Fig. 2, and the free end of the thread is tied or looped over a vest button. The thread should be long enough to hang down in a loop, as illustrated.

TO PERFORM:

Secretly get the right thumb under the loop of thread so that the thread goes up over the outside of the thumb and down under the base of the thumb to the roll of silk under the coat lapel, Fig. 3. Carefully note the position of the thread.

FIG. 2

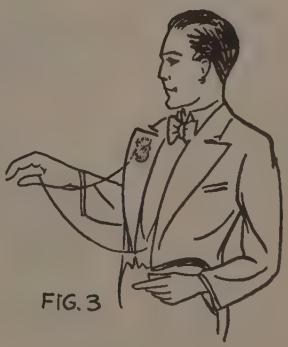


FIG. 3

FIG. 4

Show both hands empty with palms towards the audience. Suddenly reach forward with the right hand. This move automatically pulls the silk out from under the lapel, and into the right finger tips. The silk opens up enroute, so that the hand holds the silk by one corner, as in Fig. 4. It is easy to break the thread close to the silk if silk is needed for further use.

CARLYLE'S ONE-HAND SILK PRODUCTION

Students of magic ask, "How do you roll a silk handkerchief so it will stay wrapped until needed, and yet so it can be opened up at any instant desired, quickly and easily, to give a sudden appearance at the finger tips of one hand?" Carlyle (Lyle F. Laughlin) solved that problem in a practical way, and it will profit any magician to make use of his method.

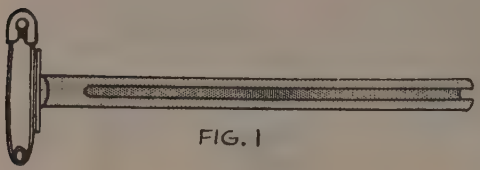
EFFECT:

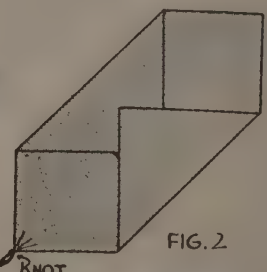
After showing the hands empty, the magician reaches out into the air with one hand and suddenly a silk handkerchief appears, held by one corner by the finger tip and thumb of the hand.

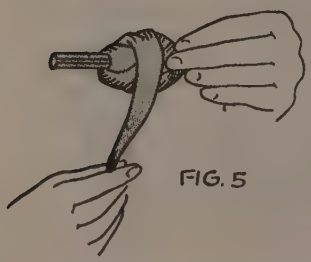
PARAPHERNALIA:

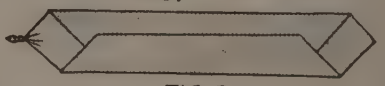
1—A special piece of apparatus around which to wind a silk handkerchief. It consists of a 4½ inch length of brass tubing (or other metal) having a slot starting at one end and running 4 inches. A safety pin soldered on a metal bar at one end of the tube, Fig. 1. The slot is a bit over ⅛ of an inch in width. The tube is about 5/16 of an inch in diameter.

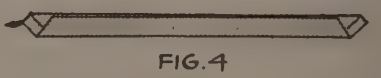
2—A silk handkerchief with a small knot in one of its corners.











TO PREPARE:

Fold the silk with diagonal corners overlapping, Fig. 2. Continue to fold over, Figs. 3 and 4, thus making a folded strip of silk. Place one end on the special tube and wrap the silk around it in "figure eight" style, Figs. 5 and 6. It is important that the silk comes around the bottom and

over the top. Give the silk a good tug as it goes around the metal rod. You will note that the diagonal corner of the silk opposite the knotted corner is first to be wrapped on the tube, the knotted end coming last, Fig. 7.

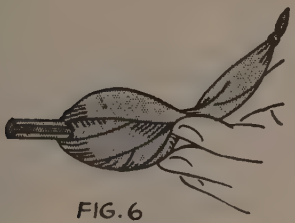


FIG. 6

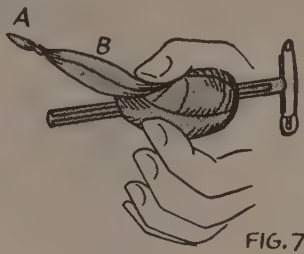


FIG. 7

Tuck the B portion of this end of the handkerchief into the slot of the tube so that the knotted end A protrudes from the tube, Fig. 8. Tuck the B portion of the silk into the ball of silk so that only the knotted tip A protrudes from the ball. Pull the ball of silk down to the end of the tube, Fig. 9. Pin the safety pin onto the trousers leg so that the tube hangs straight down with the wrapped silk at the bottom end, just high enough and hidden by the coat, so that the right hand can easily reach under the coat with curled fingers and pull the silk ball off the tube.

FIG. 8

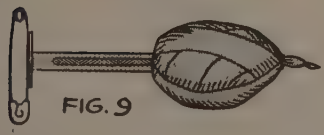


FIG. 9

FIG. 10

To Perform:

Reach under your coat with curled fingers and slip the rolled handkerchief off the tube. The rolled silk will be as in Fig. 10. It is so tightly wrapped it can be thrown around like a ball without opening, yet the moment the knotted end is pulled the silk opens. After the ball has been secretly obtained from under the coat, do the change-over palm to show your hands empty. Get the rolled silk into the right hand so that the knotted end is held between the first and second fingers, with the ball in-

side the hand, Fig. 11. The back of the hand facing the audience is shown in Fig. 12. For clarity the tip of the handkerchief is shown projecting between the first and second fingers. Now when the right hand reaches out and gives a downward snap, at the same time releasing the ball, the knotted tip is pulled out, the handkerchief flies open, Fig. 13, and the sudden appearance at the finger tips is very effective.

FIG. 11

FIG. 12

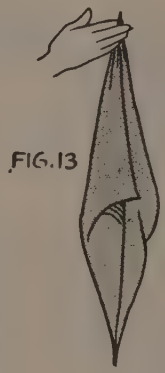


FIG. 13

NOTE: Instead of using the slotted metal tube an ordinary pencil can be used as an effective substitute. In this case the handkerchief is wrapped just as you would with the slotted tube, but instead of tucking the knotted end into the slot, the end is tucked inside the roll alongside of the pencil.

CARLYLE'S MULTIPLE SILK PRODUCTION

Carlyle (Lyle Laughlin) in his act features a beautiful silk production from apparently nowhere. It is based on principles in a combination that makes excellent entertainment.

EFFECT:

The performer removes a silk handkerchief from his breast pocket and holds it up, with hands otherwise empty, for the audience to see. Upon stroking the silk, another silk appears beside it; again the handkerchief is stroked, revealing a third silk. These three silks are casually laid over the right leg and counted. Upon counting them again there are five silks. These in turn are laid over the left leg for a moment while counting—when raised and counted again there are eight silks in all.

PARAPHERNALIA:

1—Eight silk handkerchiefs, 18 to 24 inches square. Each silk may be of a different color.

2—Two rubber bands, 2 inches long.

3—Two black shoe buttons.

4—A special long pocket in each trousers leg.

5—Two hooks, from a hook and eye set.

To Prepare:

The special pocket in each trousers leg is three inches wide and extends from a few inches above the bottom to about half-way between the knee and the opening of the regular trousers pocket. Each pocket is under the braid side of the trousers so that an opening about two inches long can be made on the rear edge of the braid, or the center of the braid, Fig. 1. Alongside the opening, towards the rear, is a hook from a hook and eye. The hook points upwards, Fig. 2.

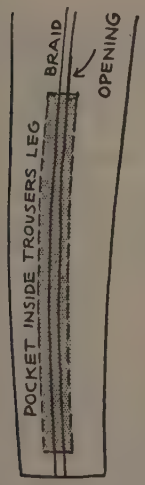


FIG. 1

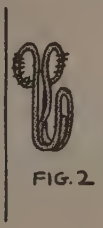


FIG. 2

FIG. 5

FIG. 3

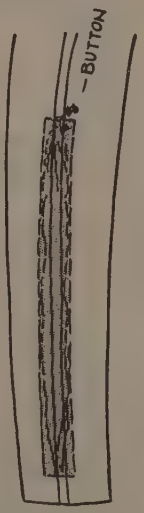


FIG. 4

Two silks go into the left special pocket and are prepared by placing a corner of each silk together, folding over and being held in place by a looped rubber band, Fig. 3. The other end of the band is looped through a black shoe button. Place the two silks in the left special pocket, pushing them up from the bottom so that the rubber band with button projects from the opening along the braid and is held in place by running the rubber band through the hook, Figs. 4 and 5. Three silks go into the right special pocket, arranged like those in the left pocket.

A knot is tied in a corner of each of the other three remaining silks.

One silk is folded up and placed in the left outer breast pocket as a pocket handkerchief. Each of the other two is folded as in Figs. 6, 7 and 8, and placed under the left side of the vest, Fig. 9, with the knotted ends protruding a bit from between the vest buttons.

FIG. 6

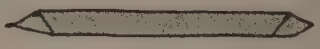


FIG. 7

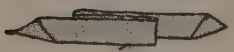


FIG. 8

FIG. 10

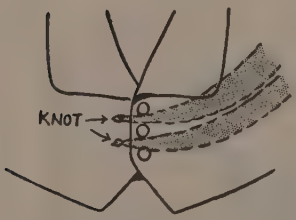


FIG. 9

To Perform:

Remove handkerchief from the breast pocket and spread it out between your hands, the knotted corner in right hand, Fig. 10. Casually show silk on both sides and bring it into position again as in Fig. 10. Right thumb and forefinger nip the corner of upper silk which was under the vest. The left corner of spread-out silk in front is released from left hand, which grasps the silk just below the right hand, Fig. 11. Pull this silk together with the one

FIG. 11

FIG. 12

from under vest, to the right, Figs. 12 and 13; the left hand grasping the diagonal corner opposite the knot on the silk from vest, along with the corner of the first silk. Roll the silks by rotating the hands, Fig. 14. Bring the two corners together, Fig. 15. Drop the one in the left hand which then grasps one of the two upper corners. Separate the hands and pull apart, Fig. 16. This causes the two silks to separate with a pretty twisting effect.

FIG. 13

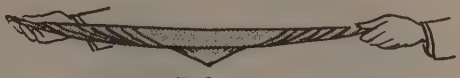


FIG. 14

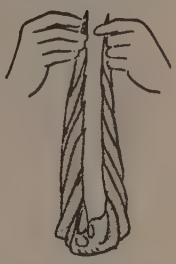


FIG. 15

Place one of the silks over the left leg above the knee so that a corner comes over the shoe button. The left leg is raised a bit for this. The foot can be placed on a chair if desired. Then show the other silk spread apart as in Fig. 10 and repeat the moves, Figs. 11, 12, 13, 14, 15 and 16. Place

FIG. 16

FIG. 17

these two silks on top of the other silk on the leg so that corners of each are above the shoe button, Fig. 17. Bring up the upper middle corners

and fold the silks over, Fig. 18. Bring your right hand up under the left hand and around the silks, Fig. 19. With the left hand, pull the three silks, plus the two in the special pocket, up to the left, through the closed right hand. The latter keeps the silks together so the spectators will not notice the two added from the trousers leg, Figs. 20 and 21. Drop the silks from the right hand which comes up to the left hand. Release the shoe button and rubber band from the two silks by grasping the A corners in one hand and the B portion of the silks in the other hand, see Fig. 3. Pull the hands apart which automatically frees the silks from the band.

FIG. 18

FIG. 19

Count the silks one at a time from left to right, placing each silk over right leg so that a corner of each comes over the shoe button. The right foot can be on the chair or the leg just raised slightly. Grasp the shoe

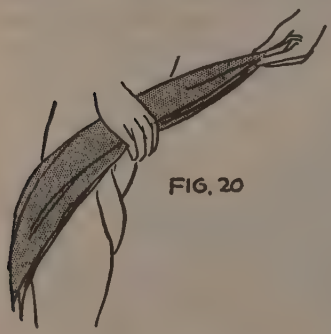


FIG. 20

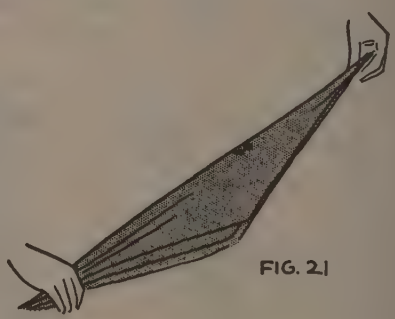


FIG. 21

button releasing it from the hook; grasping also the corners of the other silks. Place your left hand around the silks, just below the right hand, this hand pulling the silks out to the right through the left hand in a similar manner as was done on the left side. Count the silks one at a time, first of all releasing the three silks from the rubber band, and show the eight silks. The routine should be done in a smart, well-timed manner so that the silks apparently come from nowhere.

Lesson 57

SLATE MYSTERIES

SLATE WRITING has been used in so-called spirit seances, as well as by the magician, for many years. Ingenuity has produced a variety of methods. The conditions in the seance room are different from those on the magician's stage, and the methods explained in this lesson are designed for the magician's use. They are easy to perform and very puzzling.

The general effect of slate writing is to show one or two slates, blank on both sides. Then in a mysterious manner cause writing or pictures to appear on one or two of the slates—perhaps the answer to a question. Or the slate, or slates, may be used to reveal the name of a chosen card, a date, the answer to a sum of numbers, a name, or to bring forth a drawing similar to one drawn by a member of the audience.

DOUBLE-SLATE WRITING

This is a popular method of slate writing and has withstood the test of the years. The basis is called the "flap slate." There are many effects that can be performed by this simple principle. Let us start by adapting the principle to a routine with a selected card, it being very effective.

EFFECT:

Two school slates are freely shown to be blank on both sides and one slate is placed directly on top of the other and the sides squared up. A deck of cards is fanned, shown, and wrapped with a rubber band. The deck is tossed to a spectator in the audience with the request that he look at one card in the deck and remember that card. He is asked to name the

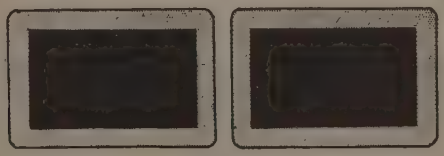


FIG. 1

card he has chosen. Let us say it is the Nine of Hearts. When the slates are separated, there written boldly upon one slate is NINE OF HEARTS, the same card he selected.

PARAPHERNALIA:

1—Two school slates the same size, Fig. 1.

2—A slate flap, Fig. 2, made of silicate, or cardboard painted on both sides with blackboard paint. This is a special dull paint that takes chalk and can be wiped off with a damp rag. The flap fits neatly within either slate frame, and yet not tight enough to prevent it from falling out when the slate is turned upside down.

3—A piece of white chalk.

4—A deck of forcing cards. This deck is made up of 44 cards all alike, say 44 Nine of Hearts. You can buy forcing decks of cards all alike at a magic store. For this particular routine you also need 8 regular cards, each different. Place one card on top of the 44 and the remaining 7 cards on the bottom or face of the deck. If you hold the deck in your left hand with the faces of the cards towards the audience you can fan off the first 6 cards casually and square the deck again. The effect of fanning just these few cards impresses the fact in the minds of the spectators that all the cards in the deck are different and that it is just a regular deck of cards.

5—A heavy rubber band to place crosswise around the deck.

FIG. 2

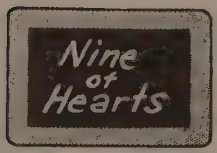


FIG. 3

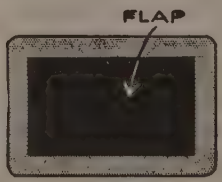


FIG. 4

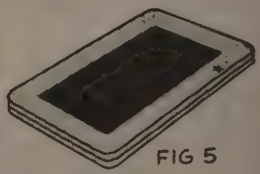


FIG 5

To Prepare:

Write NINE OF HEARTS on one of the slates with the chalk, Fig. 3. Place the flap over the writing so as to conceal it from view, Fig. 4. You can now show the slate on both sides, and to the audience it looks just like a blank slate.

Place the other slate on top of this, Fig. 5, so the flap is inside and place the slates on the table. Nearby have the forcing deck and the rubber band.

To Perform:

Pick up the slates from the table. . . "*For years people have instinctively been interested in mysteries which seem to be caused by some unknown force—such as writing on the wall—messages upon a slate—or a message in the sky. Let us begin this mystery by using two slates.*"

Separate the two slates taking the upper slate in the right hand; and the lower slate, with flap uppermost, in the left hand, the left thumb upon the flap. Show the slates on both sides. . . "*Two blank school slates. Someone said that this one was a picture of a black cat walking down a dark street at midnight, with a frame around the picture.*"

Show one slate as you say this. Then place the two slates together as before, the flap on the bottom slate, pointing upward, Fig. 5. Place the slates on the table in full view but reverse them as you go to the table. This allows the flap to drop from the upper slate down into the frame of the lower slate, thus leaving the message side of one slate and falling upon the blank side of the other slate.

"*I am going to use a deck of playing cards. I guess you know the Five of Hearts from the Ten of Spades, or the King of Clubs.*"

FIG.6

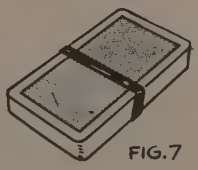


FIG.7

Hold deck so that it faces the audience, in left hand, and with the right hand fan a half dozen cards to the right, Fig. 6. Square up the deck and place the rubber band around it, Fig. 7. To a gentleman in the audience:

"*Sir, I would like your assistance in this. I am going to toss you the deck of cards.*" Toss the deck of cards to the gentleman. The rubber band should be tight enough to keep them squared up, and prevent scattering.

"*First square up the cards and hold the deck in your left hand—backs of the cards up. Now with your right thumb I want you to lift some of the cards far enough to look at one card. Because of the skeptics do not look at the top card or the bottom one. Cut down into the deck some place and look at only one card. Close the deck again and keep it closed. You must concentrate on only one card and remember it.*"

"*Just toss the deck back again.*" Catch the tossed pack and, without paying attention to it, place it on the table. Pick up the two slates. Raise the upper slate slightly to see if the flap is in place on the lower slate. If not, it can be quickly adjusted with the left thumb.

"*I want you, sir, to think of the card you selected. Think of it in words and concentrate on the slates while you are doing so.*" . . . Pause a moment while he concentrates on the card.

"Now, will you please call out the name of your card." . . . The gentleman says "The Nine of Hearts" because it was practically the only card that he could look at, as there are 44 of them in the deck.

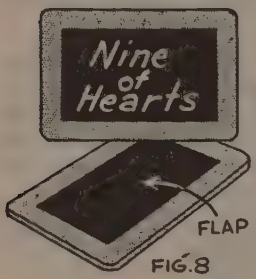


FIG. 8

"The gentleman says, 'The Nine of Hearts!' That was the card you were concentrating on? Fine! Remember, I gave you a choice of any card in the deck! Watch!" . . . Separate the top slate with the left hand and hold the bottom slate, with flap uppermost, in your right hand, the flap held in place by the right thumb. Turn over the slate in the left hand and show Nine of Hearts written upon it, Fig. 8. . . . *"And by some strange means the Nine of Hearts is written upon this slate."*

Place slates together and replace on table.

NOTE: Should, by any accident, the gentleman look at the top card, or those on the bottom, and call out same, do not be perturbed, just say:

"For your first attempt you are concentrating well. Now, I am going to toss back these cards again to you and some place down around the central part of the deck look at only one card and remember it." . . . He is bound to get the Nine of Hearts next time, if he follows directions.

TWO MESSAGES ON SLATES

PARAPHERNALIA:

1—Two slates the same size.

2—A slate flap that fits both slates, as previously described.

3—A piece of soft white chalk.

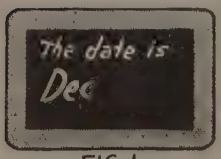


FIG. 1

FIG. 2

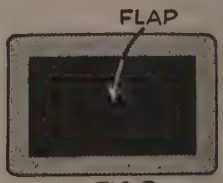


FIG. 3

TO PREPARE:

Write one message on one slate, Fig. 1; and the other message on the slate flap, Fig. 2. This is done with the chalk. Place the flap, with the message inside, on top of the message on the first slate, Fig. 3. The two

messages face each other. Put this slate on table, flap side up, and on this place the unprepared slate.

To Perform:

Pick up the two slates. Remove the top slate with the right hand and hold the bottom slate, flap upwards, in the left hand. The left thumb keeps the flap from falling out. Show the slates on both sides. Hold the left hand slate flat, flap side up, and on this place the unprepared slate. Bring the slates to a vertical position. Place on the table so that the unprepared slate is on the bottom and the flap slate on the top. The flap drops from the top slate onto the lower one.

Force two questions to which the writing on the slates will give a suitable answer. At the proper moment pick up the slates, raise the upper slate a bit at the rear so the left thumb can adjust the flap on the bottom slate, if necessary. Remove the top slate with the right hand and hold the bottom slate in the left hand, the flap held in position by the left thumb.

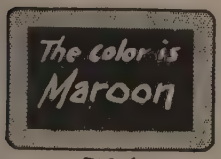


FIG. 4

Show the message on the upper slate, Fig. 1 and then the message on the lower slate, Fig. 4. The message, while really on the flap, appears to the audience as though it were really written on the slate.

HOW TO FORCE TWO MESSAGES

Here are two practical methods for forcing a question, a date, a color, a name, or whatever is desired to be answered or appear on the slate.

Let us say that we want to force a date, say Dec. 7, 1941, and the color maroon, as just shown in the illustrations of the effect just described.

Effect:

A dozen slips of paper about two inches square are passed out on one side of the theatre and each person receiving a piece of paper is to think of a date and write it on his respective paper. Then each is to fold the paper twice and drop the papers into an empty envelope that another spectator is given for collection of the papers. The spectator is told to seal the envelope and come back on the stage with it.

A dozen slips of paper are given to the spectators on the other side of the house and each is to think of a color and write the color on his slip. The performer shows another empty envelope and collects these papers which also have been folded twice by the owners. This envelope is also sealed. The envelopes are cut open and their contents poured out on the table. An assistant from the audience freely selects a folded paper from

each of the piles. Regardless of the freedom of choice the performer is still able to force the desired date and color.

PARAPHERNALIA:

1—Thirty-seven slips of paper 2 inches square.

2—Scissors.

3—A plain opaque envelope, $6\frac{1}{2} \times 3\frac{5}{8}$ inches.

4—A double envelope, size as above.

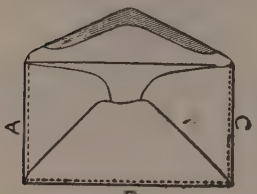


FIG. 1

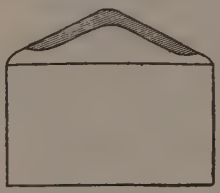


FIG. 2

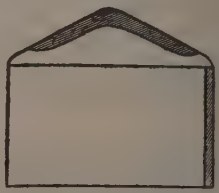


FIG. 3

To construct: Cut off a sixteenth of an inch strip around the three edges of an opaque envelope, Fig. 1. A, B and C show the edges to be cut. Remove the front side of the envelope, Fig. 2, and discard the rest of the envelope. Place a $\frac{3}{8}$ of an inch strip of rubber cement, or paste, along the right hand edge of the front side, Fig. 3. Insert this into another envelope of the same size, Fig. 4, and press the right hand pasted edge so that the front side of the envelope is secured to the side of the full envelope. The envelope now has two compartments D and E.

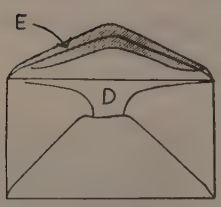


FIG. 4

FIG 5

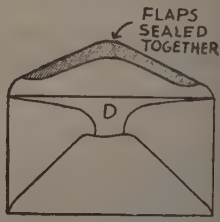


FIG. 6

TO PREPARE:

Write the date Dec. 7, 1941, on twelve of the slips of paper and fold the papers twice, Fig. 5. Place these twelve folded slips of paper in the E compartment of the double envelope. Wet the E flap and seal it to the other flap. To all outward appearances the envelope should now look just like a regular envelope, Fig. 6. No one should be aware of the hidden compartment containing the slips of paper.

Write the word maroon on a slip of paper, fold it twice and put in right hand pocket or clip it under your coat so it can be easily secured.

Fold the balance of the papers twice as shown in Fig. 5, then open them again, Fig. 7, and place a dozen on the double envelope and a dozen on the plain envelope. The envelopes are on the table near each other.

To Perform:

"In the experiment I am about to perform I am going to pass some slips of paper on this side of the audience and some more on the other side of the audience. Those at my left I want to think of a date, perhaps the month, day and year when you were born, or a date in history. Even the date of your marriage will do, if you men can remember the date. On the side of the audience at my right I want you to think of any color or shade of color. You do not have to confine yourselves to such simple colors as red, yellow, green or blue but might think of other colors like orchid, cerise, maroon, topaz, cardinal, heliotrope and so forth. Then after you have written, fold the papers twice."

Pick up a slip of paper and show how to fold it, Fig. 5. Ask a lady in the audience to assist you. Give her the plain envelope and a dozen slips and have her go to the right side of the audience and pass out slips.

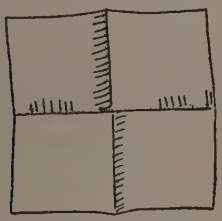


FIG 7

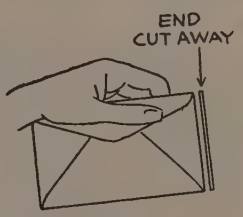


FIG. 8

"Pass these slips out among the audience over on this side and have them write the name of any color on them. See that they are folded, then collect them in this envelope. You can look inside and see that it is empty. Seal up the envelope and come back on the stage again."

Pick up the double envelope and the other dozen slips and pass these out yourself to the spectators on your left side. . . . *"Write any date that you choose, then fold the papers twice."*

When this is done, show the envelope empty and collect the folded papers in it. Seal the envelope, and come back to the stage. Keep the envelope in full view of the audience. The lady is standing at your right.

"Did you collect all the papers and seal them in your envelope? You did. Thanks. I had you do this so neither you nor I would get a chance to see any of the words written upon the slips and the slips would all be mixed together."

Pick up the scissors from table. Hold your envelope in position as shown in Fig. 8 and cut off just a bit of the pasted end. If you cut too

deep you will cut away the pasted part and you need the pasted end so that it will conceal compartment D, and only compartment E will be open.

"*I want you to cut off the end of your envelope the same as I cut off the end of my envelope. . . . and pour the slips out onto the table.*" . . . Pour the slips—the duplicate ones—out of compartment E onto the table, Fig. 9.

Give the lady the scissors and have her cut an end off her envelope. Either end is all right as her envelope is not prepared. Have her pour her slips out onto the table a foot or so away from yours. If you have two tables you can have her pile on the second table. If you desire, two plates can be used on the table, and the contents of each envelope poured onto a plate. Take her envelope and put it aside with yours.

"*Neither you nor I know what is written on the papers, do we? I am going to have you freely choose one of the slips of paper from the bunch you placed here on the table.*" . . . As she was pouring the slips onto the table you secretly secured the extra folded paper with the word maroon written on it and hold it finger palmed in the right hand.

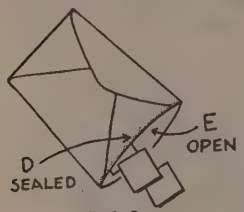


FIG. 9

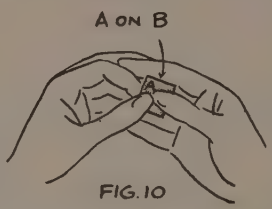


FIG. 10

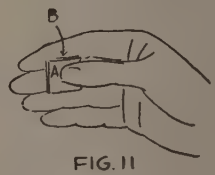


FIG. 11

The lady picks up one of the slips. You take it away from her with your left hand keeping the slip at your finger tips. . . . . "*Is this the slip you want to choose or would you rather choose another one? I want you to have free choice and be satisfied with your choice.*

When you are satisfied that is the slip wanted, casually without looking at your hands, bring left hand with slip A over to the right hand and put A directly on B, Fig. 10. Hold both slips tightly together with the right thumb and turn the palm of the right hand to the audience so the palm can be seen. The two papers together look like one paper, Fig. 11. Bring the right hand to the left so that the back of the hand is towards the audience. Your hand is directly in front of you. Pull back slip A with the right thumb, Fig. 12. Take slip B in the left hand, Fig. 12, leaving the slip A in the right hand. Curl the second, third and fourth fingers around slip A.

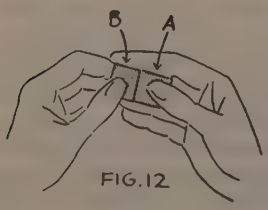


FIG. 12

Open slip B and hold it out for the lady to read. She reads aloud the color—

maroon. . . . "*Maroon is the color.*" . . . . Place this slip on the table away from the other slips.

Casually pick up another slip and open it, showing it to the lady. This one says "purple," or whatever the slip reads. This move is just to impress upon the audience that the colors are different. Picking up the second slip is a convincing subtlety if handled properly.

"*Now reach over in this pile of date slips and pick out anyone that you choose.*" . . . She picks out a slip. It makes no difference which one as they are all alike. Take it from her with the tips of your left fingers and hold the slip high up so it never leaves the sight of the audience.

"*Is this the one you want? You can select any other instead of this one if you choose. But you prefer this one. All right, open this one and read aloud the date on it.*"

She opens the slip and reads the date, Dec. 7, 1941, which you repeat aloud so all can hear. Place this slip on the table with the maroon slip. Then pick up the slates.

"*I do not know whether you believe in spooks, or spirits, or the powers of the unknown forces, but strange things do happen. For instance, I showed two blank slates which I placed one on top of the other. The lady here freely chose a date and a color from amongst a couple of dozen other dates and colors. The date chosen was Dec. 7, 1941, and the color was maroon. Open the slates and show the writing. Isn't it strange that this slate has recorded the same date, Dec. 7, 1941, and this other slate says the color is maroon? There are more things in heaven and earth than we have dreamed of in our philosophies.*"

The two methods of forcing, work together very nicely. While each seems to be the same procedure for a freely chosen slip, yet each method is distinctly different.

AL BAKER SLIP OF PAPER FORCE

Al Baker has worked out a natural and indetectable form of a force for a slip of paper, that every student of this type of magic should know.

EFFECT:

Spectators in the audience write a question, date, color, name or other subject matter on slips of paper and fold the papers. Someone collects them on a plate and brings the plate up on the stage. The slips are well mixed. An unprepared envelope is given to the spectator to examine. He is asked to freely select any one of the slips of paper. This done, the performer places the slip in the envelope and after sealing the envelope gives it to the spectator to hold. Upon the spectator opening the envelope

at the proper moment and taking out the slip, it contains the desired information which the performer wants.

PARAPHERNALIA:

1—A number of slips of paper, about 2½ inches square.

2—A plate.

3—An envelope.

TO PREPARE:

Fold the slips of paper twice, first one way, and then the other which makes a square of paper about an inch and a quarter square. Open the papers again. Doing this in advance lets the spectators fold along these lines after something has been written, thus making the folded slips uniform.

On one of the slips write the question or whatever you want to force. Fold this slip and place it in your left trousers pocket. The envelope is placed on the table with the slips.

TO PERFORM:

Pass out the slips of paper to various people in the audience. A spectator can do this. Have them write a question, a date, a color, a name or whatever line of thought you wish. Then have them fold up the slips and have a spectator collect them on the plate. He brings the plate up to you and places it on the table.

You pick up the envelope, show it empty and give it to the spectator to examine. If desired you could give him a few envelopes and have him take his choice of one. As he is looking at the envelope it is easy to casually place your left hand in your left trousers pocket for a moment and finger palm the force slip of paper you placed therein. Remove the hand with the slip and drop the hand to the side. Take back the envelope with the right hand and transfer it to the left hand, Fig. 1. As the left hand is brought up to the envelope the second, third and fourth fingers can be curled enough so the palmed paper will not be exposed to view, and then opened again when the envelope screens the fingers and slip of paper.

With the envelope held as in Fig. 1 you can handle the envelope in a natural manner, even showing both sides without suspicion, as the envelope is held naturally and the left fingers hide the slip.

Have the spectator freely select one of the papers on the plate. Take it in your right finger tips. Accent the fact that he can take any paper he chooses. Hold the envelope in a vertical position, Fig. 1, with the flap side towards the audience. Bring the second finger of the left hand between the paper and the envelope and nip the slip between the second and third fingers, Fig. 2.

We will call this slip B; the one the spectator selected, A. Bring slip A to the first and second finger tips of the right hand and reach up and open up the envelope flap with the right thumb, Fig. 3. When the flap is fully opened the right fingers with slip A automatically go behind the envelope, Fig. 4, so that slip A can be easily gripped between the first and second fingers of the left hand, and the slip B is gripped by the second and third fingers of the right hand, Fig. 5.

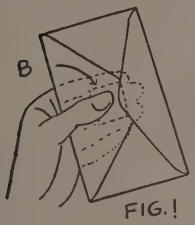


FIG. 1

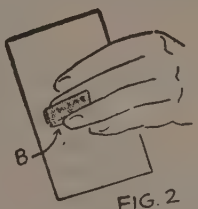


FIG. 2

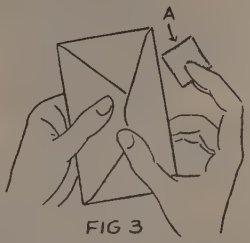


FIG 3

Bring the right hand from back of the envelope immediately, slipping the second finger around on the other side of the slip so the slip is held between the right thumb and the first three fingers. Place slip B in the envelope, Fig. 6. In the meantime the left fingers have brought slip A between the fingers and the envelope as in Fig. 1. Seal the envelope. Curl the fingers of the left hand around the slip A and let the hand fall to the side as envelope is taken in the right hand and given to spectator to hold.

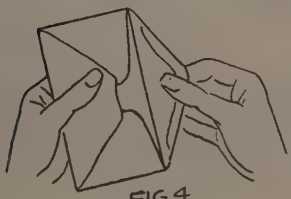


FIG. 4

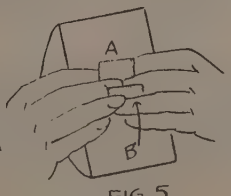


FIG. 5

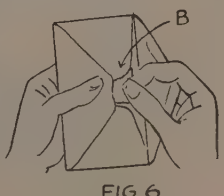


FIG. 6

You can casually place the left hand in your trousers pocket for a moment as you are recounting to the spectator that he has freely chosen a question which in turn has been sealed in the envelope.

You can then pick up your slates and show the answer, message, date color, name or what not on it and then check up by tearing open the envelope. The spectator can open the envelope himself and check.

NOTE: This method of billet switch need not be confined to a force but can be used in exchanging a five dollar bill for a one dollar bill, or a small package or article such as a coin, for another.

Al Baker uses this exchange for a three card monte effect in which he places a five dollar bill in one envelope and a dollar bill in each of two other envelopes. The audience has difficulty in finding the envelope with the five dollar bill. Needless to say the five dollar bill was exchanged for a one dollar bill in the first envelope and then a one dollar bill was exchanged for the five in the second or third envelope.

The thing that every student of magic must fully realize is that a principle can be used for many effects and it gives a magician a chance for original presentation.

NUMBERED DOUBLE-SLATE WRITING

EFFECT:

The performer shows two blank slates and marks each side, 1-2-3-4, respectively. The slates are placed together, a tape is wrapped around them, and they are given to someone to hold or placed in full view on the table. A spectator is asked to think of a question. Slates are then untied and a message has appeared on one of the slates.

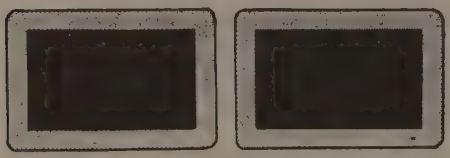


FIG. 1

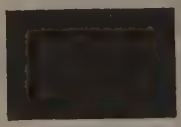


FIG. 2

PARAPHERNALIA:

1—Two school slates, the same size, Fig. 1.

2—A black flap for one slate, Fig. 2, as described in the beginning of this Lesson. Cover one side with a piece of newspaper. Dust the black side with some chalk to match the slate.

3—A few pieces of newspaper on the table, size of the flap.

4—A piece of chalk.

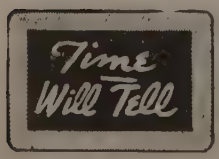


FIG. 3

TO PREPARE:

In the middle of one side of one slate, write the figure 1 and an answer that will fit almost any question. If desired, the answer may be funny. Write, "Time will tell," or make a row of question marks, Fig. 3. Cover the writing with the flap, black side out. Place the slate on the table with the flap up. On this place the other slate. Have the pieces of newspaper and chalk on the table.

To Perform:

Pick up both slates. Remove the upper one with right hand and hold the other with the left hand, keeping the flap in place with the left thumb, Fig. 4.

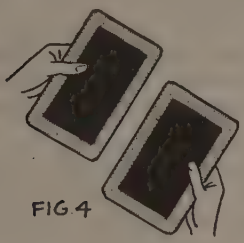


FIG. 4

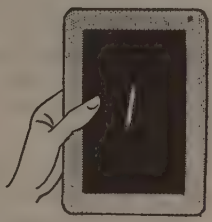


FIG. 5

"*For this demonstration, I use two blank school slates. And I number each one of the sides.*" . . . Place the unprepared slate in right hand down on the table. Pick up the chalk and make the figure 1 in the center of the flap of the other slate as you did previously on the slate itself. The audience believes you are writing the 1 on the slate proper, Fig. 5. Call out "*One.*"

Turn the slate over, holding the flap in place, and make the figure 2 on other side, saying "*Two.*"

Place the slate on the table, flap side down and on the newspaper pieces, near the edge of the table. Pick up the other slate and make a 3 on one side, announcing "*Three.*" Turn the slate over and make a 4, saying "*And four.*"

Pick up the first slate, leaving the flap on the table. As the flap has newspaper backing, it is not noticed on the other pieces of newspaper, Fig. 6. Keep the written side down and place this slate on the other one. The numeral 2 is on top and the message is now between the two slates.

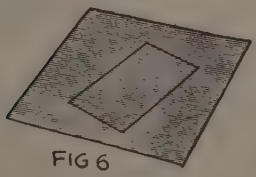


FIG 6

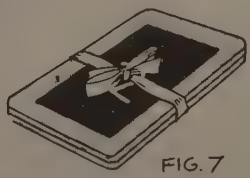


FIG. 7

"*I shall ask you, sir, to tie these slates together with this tape.*" . . . Hand the tape to the spectator and have him tie the slates together, Fig. 7. . . . "*Now you may hold them for a while. Please hold them up so that everybody can see the slates all the time.*"

Say to another spectator: "*Have you ever been interested in spirit writing, sir? Have you ever communicated with the spirits—the spirit of some departed friend? Perhaps there is some question that you would like to ask and have one of the departed give an answer. I want you to ask a question in your own mind. You need not say it aloud. Just think of it. Have you done so? Concentrate on it for a moment.*"

Say to the spectator holding slates: "*Do you feel any peculiar sensation or impulse from the slates—a sort of trembling? I believe you are a psychic yourself. Would you mind opening the slates now? Remove the tape and open them up.*"

The spectator does as requested. Pick up the slate with the message on it and show it to the audience. . . . "*The spirits have written, 'Time will tell.' Perhaps 'tis just as well for time answers many questions.*"

NOTE: If you have three or four question marks on the slate, say: "*I'm afraid you have even the dear departed brothers guessing.*"

SUGGESTIONS: If you are working at a public performance with many strangers, you may pass out a few slips for spectators to write questions. Gather the slips in a Changing Bag as described to you earlier in the Course. On all the duplicate slips, have the same question written, perhaps something dealing with a local problem. Have a spectator reach into the bag and remove a question, reading it aloud. You then untie the slates and show the answer.

A simple method of forcing a slip of paper involves the use of a soft, felt hat. Push the crown of the hat up to form two compartments. Place the duplicate slips, all containing the same questions, in A, Fig. 8. Place your right hand under compartment A, squeezing it tightly from the outside to conceal the duplicate slips, Fig. 9.

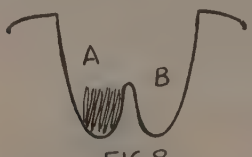


FIG 8

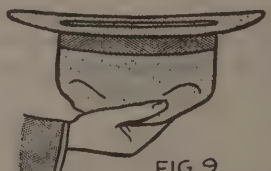


FIG. 9

After the spectators have written their slips, have them dropped into the hat and they will fall into compartment B. While talking, pass the hat to left hand, squeezing compartment B closed with your left hand and releasing compartment A. Shake the hat up and down to mix the duplicates and have a spectator select one. He brings out a duplicate, of course, containing the question you had written. The slates are opened to show the answer to the question. The slate writing trick is good for the mathematical problem in which spectators call numbers and the total mysteriously appears on the slate.

SIMPLEX DOUBLE SLATES

The effect is similar to the first method, except that no flap is required.

EFFECT:

The performer shows two blank slates and places a small piece of chalk between them. They are given to a spectator to hold, and when they are opened, it is found that a message has mysteriously appeared on one of the inside surfaces.

PARAPHERNALIA:

1—Two school slates the same size.

2—A very small piece of chalk that will fit between the slates.

3—If desired, a piece of tape to wrap around the slates.

TO PREPARE:

Write a message on one side of one slate with chalk. Until you learn the effect, call this slate No. 1, the message side A and the other side B. The other slate is No. 2 with sides C and D. Just for practice purposes mark the slates as shown in Fig. 1. After you have the routine mastered, omit the letters as the audience must see only blank slates. Have the small piece of chalk on the table.

TO PERFORM:

Pick up the slates, holding them parallel to each other and close together. Have side B facing the audience. Have both hands at about the middle of the sides of the slates, Fig. 2.

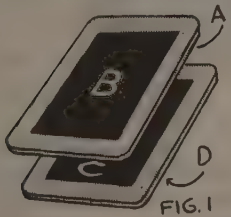


FIG. 1

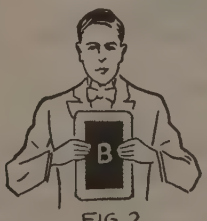


FIG 2

FIG. 3

FIG. 4

Revolve the slates downward to show side D, Fig. 3. Then bring the slates back again to the position shown in Fig. 2. Separate the slates, holding B in the right hand and C in the left, Fig. 4.

Bring the slates together again, placing C on B. The message is now at the rear, as in

Fig. 5. Hold the slates in the left hand with C upward. The message is on the bottom, Fig. 6.

"*Oh, I forgot to put a piece of chalk in between the slates. We must have a piece of chalk.*" . . . Lift the upper slate and hold in the right hand, showing C side to audience. Turn it over to show D, then C again. Place this slate down on the lower slate again to cover it only partially.

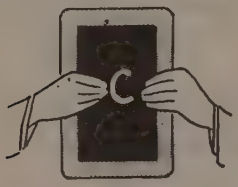


FIG. 5

FIG. 6

"*Here is a piece of chalk.*" . . . Pick up the small piece of chalk and place it on C. Pick up the lower slate with the right hand and show side B to the audience, concealing the message at the rear. Now place this slate on C and square up the two slates. B is uppermost and the message is now between the slates, Fig. 7. Show sides D and B again by revolving the slates as shown in Figs. 2 and 3.

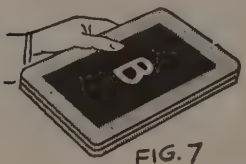


FIG. 7

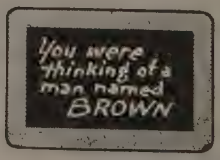


FIG. 8

When you first place the slates together, the skeptics in the audience may feel that they would like to examine the slates more closely. But when you open the slates and show the blank insides under pretense of placing the chalk between them the audience is satisfied that the slates are blank on all sides. Tapes may be tied around the slates and a spectator may be allowed to hold them. Then the slates are opened and the message is found to have appeared between them, Fig. 8.

SINGLE-SLATE WRITING

EFFECT:

The performer shows one slate, both sides blank. He places the slate on the table in full view and mysteriously a message appears.

To Prepare:

This is the same flap method as used in the Numbered Double-Slate Writing. Write a message on the slate and cover with the flap. Have a few pieces of newspaper on the table.

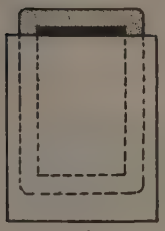


FIG. 1

To Perform:

Show both sides of the slate, then place it flat down on the table for a moment to drop the flap on the pieces of newspaper. Pick up the slate again and stand it against something, message side away from the audience. Or the slate may be wrapped in newspaper and given to a spectator to hold. At the proper moment, the spectator removes the newspaper and reveals the message. Or with proper showmanship you turn the slate around and show the message.

Another way is to start to place the slate in a paper envelope open at one end, Fig. 1, then suddenly decide to wrap it in newspaper; you leave the flap in the envelope.

TRANSFER SINGLE-SLATE WRITING

Effect:

The performer gives a slate to spectators for examination. He then washes both sides of it with a wet sponge. The slate is wrapped in a piece of newspaper and given to a member of the audience to hold. When the paper is removed, a message is found on the slate.

To Prepare:

The secret lies in writing the message backwards with soft white chalk in the middle of a sheet of newspaper, Fig. 1.

To Perform:

After the slate has been examined, wash over it with a damp cloth. Then wrap it in the prepared piece of newspaper so that the chalked part of the paper comes against one side of slate. Run your hand over the paper or rub it over your knee as you wrap the slate to get the message onto the slate. The wet slate causes the chalk to stick to it. A dry slate can also be used but does not take the chalk so well.

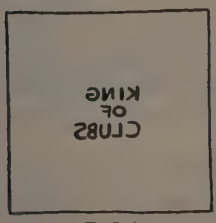


FIG 1

FIG. 2

Give the wrapped slate to a spectator to hold, then at the proper moment, unwrap the slate and crush the newspaper into a ball and toss it aside. Show the message on the slate, Fig. 2.

A VISIBLE MESSAGE

This method was popular with Chung Ling Soo years ago when he was touring England.

EFFECT:

A slate is freely shown on both sides. The performer picks up a cloth and bunching it up in his hands rubs it over the slate. A message appears upon the slate in full view, in chalk.

PARAPHERNALIA:

1—A slate.

2—A piece of soft cloth.

3—Powdered chalk.

4—A small brush.

5—Juice of an onion.

TO PREPARE:

With the brush dipped in onion juice, write the message that you want to appear, on a slate. Be sure to make the letters or numbers large and plain so as to be easily read later on. When onion juice dries, the slate can be freely shown to be blank on both sides. Bunch up the cloth and dip one side into the powdered chalk.

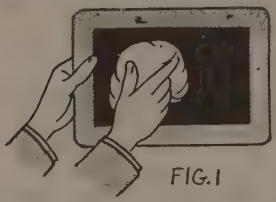


FIG. 1

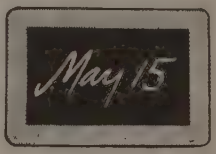


FIG. 2

TO PERFORM:

Pick up the slate and show it to be blank on both sides. When the time comes to make the message appear on the slate, pick up the bunched up cloth and rub the powdered chalk side across the onion juice message on the slate, Fig. 1. The chalk will adhere to the onion juice. You can rub the cloth back and forth across the slate a couple of times so the message will be sure to stand out well. The effect of a message suddenly appearing in full view on a blank slate is very good, Fig. 2.

DOBRIN'S DOUBLE LOCKING SLATE

In my teens when I was doing slate magic I wanted a method by which I could use a single slate and, without going near a table, get a mes-

sage on it or vanish a message from it, or cause a question written on it to be answered. So I hit on the idea of using a flap on one side of the slate that folded in the middle so if folded one way it covered one half of one side of the slate and if folded the other way covered the other half of that side of the slate. Because each side of the flap also represented half of a slate, pushing the flap from one side to another presented a new side to the slate. Dunninger and Al Baker hit upon the same idea. It was a logical idea for anyone doing slate mysteries.

FIG. 1

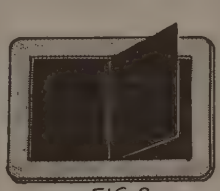


FIG. 2

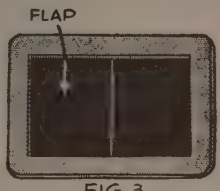


FIG. 3

But it remained for Harry Dobrin to employ the idea and make a practical piece of magical apparatus to appeal to the magic market. This slate not only has a flap hinged at the center of one side of the slate so it can fold either way on the slate; but the flap *locks on both ends* so it can be handled with freedom, Figs. 1, 2 and 3.

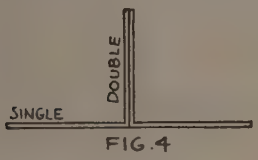


FIG. 4

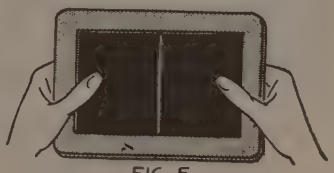


FIG. 5

The flap is made of two sheets of silicate so that when folded either way the surface of the slate is smooth. Fig. 4 shows how the two pieces of silicate are creased in the center and the two halves glued together to make a flap. The thickness of the silicate is exaggerated in the drawing to show the principle. The single parts of the silicate are glued to the slate proper. The slate and flap are made to slide in the frame. On the under side of each inner end of the frame is a slot into which the end of the flap can slide and lock itself. Fig. 5 shows how the slate is slid back and forth from left to right, or right to left, by the thumbs to lock and unlock the ends.

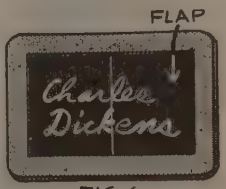


FIG. 6

To Prepare:

Write the message with white chalk on the flap side of the slate, Fig. 6, then fold the flap

back to the left and lock it under the left end of the slate. Fig. 3.

To Perform:

You can show the slate freely on both sides to be blank. Hold the flap side at the rear as in Fig. 5. Slip back the slate part to the left allowing the flap to open, Fig. 1, and with the left thumb push it over into position shown in Fig. 2, and finally flat on the slate. Then slide back the slate proper with flap, under the right inner edge of frame and lock the flap, Fig. 6. You are now ready to reveal the message written on the slate.

Note: This slate has many uses such as switching one set of numbers for another set to be added; one message for another; one card for another; the appearance of a picture; vanishes; appearances, or transpositions, etc. I have used the slate in my own shows with great success.

LARSEN AND WRIGHT DOUBLE MESSAGE

This is a simple, clean-cut method of getting a message on both sides of a single slate. It was given to me years ago by Larsen and Wright.

Effect:

A school slate is shown freely on both sides, also a sheet of cardboard slightly larger than the slate. The cardboard is held for a moment in front of the slate, with the result that when removed the slate has a message written on both sides.

Paraphernalia:

1—A school slate.

2—The usual flap to fit within the frame of slate, Fig. 1.

3—A sheet of cardboard, white or colored, slightly larger than the slate, Fig. 2.

FIG. 1

FIG. 2

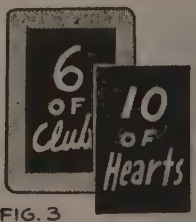


FIG. 3

To Prepare:

Write the message with white chalk on one side of the slate, and another message on one side of the flap, Fig. 3. Let us say in this instance that you want to reveal the names of two chosen cards, the Six of Clubs and

the Ten of Hearts. Place the flap on the slate so the written messages are inside, and the plain sides of the slate and flap are outside, Fig. 4. Place the cardboard on the table, and on this the slate, flap side up.

FIG. 4

FIG. 5

To Perform:

If you want to reveal the names of two cards, force the two cards by one of the methods described in this Course. Pick up the slate with the right hand and hold the flap in place with the right thumb. Show the slate on both sides. Turn it upside down so that the right hand is at the top, the thumb points downward, and flap is at the rear, away from the audience. With the help of the left hand tilt slate a bit to loosen the flap and let it drop down a bit so its lower edge is on the frame of the slate, Fig. 5. In this position the flap can easily be picked up later. Transfer the slate to the left hand, left fingers behind the slate and thumb in front, pointing down. Pick up the cardboard with the right hand and, after showing both sides, place it in front of the slate, so that it comes under the left thumb at the top, and the left fingers come up behind the slate and touch the flap, Fig. 6.

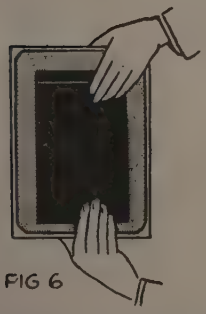


FIG 6

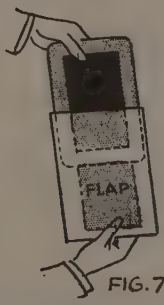


FIG. 7

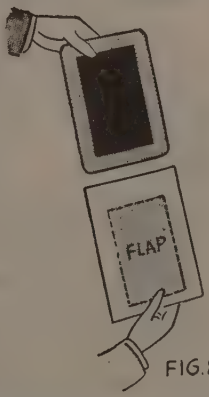


FIG. 8

Pull the cardboard downward, and with it the flap, Fig. 7. Continue pulling down the cardboard until it has cleared the slate, Fig. 8. The flap is hidden behind the cardboard.

"*This is a clean slate.*" . . . Bring the cardboard up in front of the slate again so that the flap comes into position on the front side of the slate, Fig. 9. By means of your thumbs you can adjust the flap into position in the slate so it fits nicely.

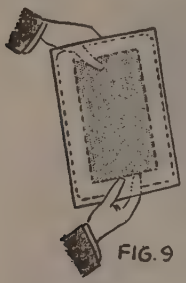


FIG. 9

FIG. 10

FIG. 11

Remove the cardboard and show both sides revealing the Ten of Hearts, or whatever message you want, on the front side, Fig. 10, and then, turning the slate over and showing the Six of Clubs written on the rear, Fig. 11. Place the slate aside on the table flap side up, and cover it with the cardboard.

JACK MILLER SLATE ROUTINE

This routine was brought out by Jack Miller many years ago and started much interest in numbered slate routines without the use of a flap. Only two slates are used.

EFFECT:

Two school slates are shown and attention is called that each side is blank by numbering the slates on each side, respectively 1-2-3-4. Yet at the proper moment a message is shown written on one of the slates.

TO PREPARE:

Unknown to the audience make the number 1 near the upper corner of one side of a slate. Write a message, or whatever you want to appear on the slate, on the bottom half of the slate, Fig. 1.

Place this marked slate B underneath the other slate A, with the message side upwards, between the slates.

TO PERFORM:

Bring forward the two slates stacked together, slate A on the top, Fig. 2. Show the top side of A to the audience and with chalk let the spectators see you mark the figure 1 in the upper left corner, Fig. 3, similar to the 1 you secretly made on slate B. Reverse the slates by turning the

top towards you, Fig. 4. This brings the side of B into view and conceals the side of A marked 1.

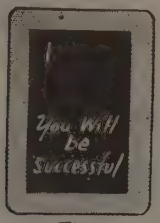


FIG. 1

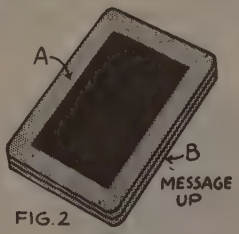


FIG. 2

FIG. 3

Place a 2 in upper left hand corner of B, Fig. 5. Always let the audience see you make the numbers. The right side of your body is towards the audience and the slates are held at your left. Now comes the important move—*secretly rub out the 1 on A now at the lower left corner of the rear slate, with the left second finger which is behind the slate. The left thumb is in front and the fingers behind.*

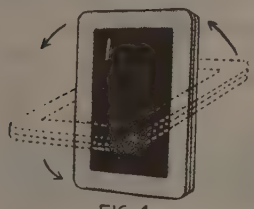


FIG 4

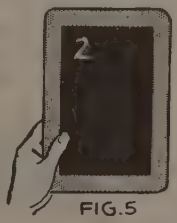


FIG. 5

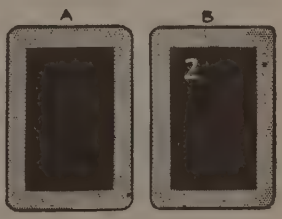


FIG. 6

Push slate B with the number 2, to the right, Fig. 6. Place B under A so that the 2 shows, Fig. 7. Mark a 3 in the upper left corner of slate A.

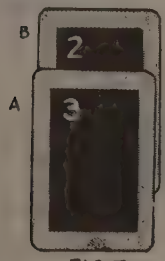


FIG. 7

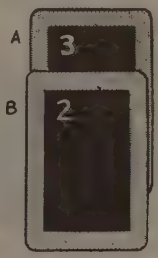


FIG. 8

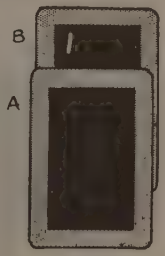


FIG. 9

Place slate A with 3 underneath B so that both the 3 and the 2 show. Fig. 8. Reverse the slates by bringing the top edges towards you and downwards, bringing the 1 on the message slate B into view, Fig. 9.

Mark a 4 in upper left corner of slate A, Fig. 10. This is the position where the 1 was marked but has now been erased. Grasp slate B in the left hand, and slate A in the right hand and bring the slates to a horizontal position, Fig. 11. Keep the left edge of A up against B so as to hide the message written on the lower half of B.

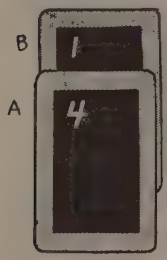


FIG 10

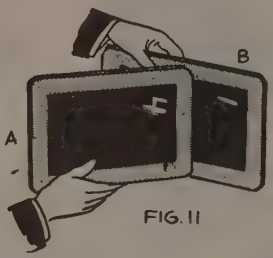


FIG. 11

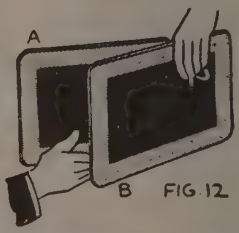


FIG. 12

Pivot slate B around in front of A so that the 2 side shows to the audience, Fig. 12. Turn the upper edge of slate A towards your body and turn slate A over so that the side with the 3 on it is towards the front, Fig. 13. Now separate the slates for a few inches, Fig. 14.

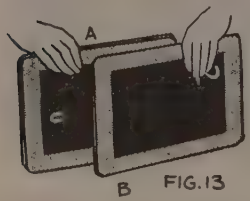


FIG. 13

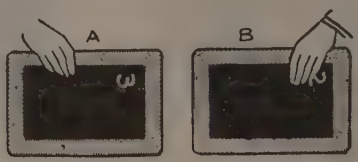


FIG. 14

Reverse A, bringing the 4 side into view again and place it in back of B2, Fig. 12. Place the slates close together, the 4 side is inside, and bring

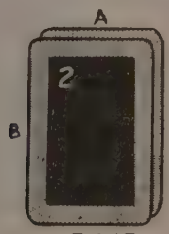


FIG. 15

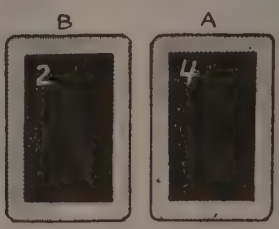


FIG. 16

the slates to a vertical position, Fig. 15. With the left hand holding slate B with 2, and the right hand holding slate A, separate the slates pulling A to the right, Fig. 16.

"*You will note that the slates are clean.*" . . . Put the slates together again, turn over sideways bringing the 3 side of A to the top, and the 2 behind it, Fig. 17. Place the slates on the table or give to a spectator to hold. At the proper time separate the slates and show the message on the slate marked with a 1, Fig. 18.

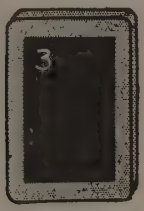


FIG.17

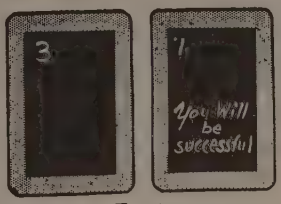


FIG.18

Practice this routine well until it becomes almost second nature. One move fits into the other and you will soon get the knack of it. The effect is that the full four sides of both slates have been freely shown, yet in reality only three full sides were shown until the message was exhibited.

NOTE: Some of the mediums employed this method because of the absence of apparatus or gimmicks that might be discovered. They were very adept in its presentation and closely guarded the subtle secret.

Our editor, Ralph Read, reports that a Chicago medium featured the effect and, through repeated demonstrations, found that she could make the critical erasure of the 1 with the one downward movement of the left hand immediately after the turn-over, Fig. 4. The left hand is at the top edge when the turn-over is made, then is slid down to the bottom, the left fingers erasing the figure 1. Some chalk should be rubbed over all four corners where you later write the 1-2-3-4. You only partially erase the chalk so as to leave the slate somewhat grey. This conceals any incomplete erasure of the 1.

MULTIPLE SLATE WRITING

There are times when a performer wants to get messages on three or four slates in an easy and effective manner. Here is the method used by Roger Barkann. As only one flap is used, there is little to conceal in the production of messages. Each slate is shown to be blank on both sides before the messages appear.

EFFECT:

The performer comes forward with a stack of four slates. He shows each to be blank on each side. He numbers three of them with a piece of chalk, 1-2-3, respectively. The fourth slate he casually shows both sides and puts aside on the table, saying that three slates are enough. The

three numbered slates are placed in full view of the audience. However, upon turning each slate over, one at a time, a message has appeared on each of the three slates.

PARAPHERNALIA:

1—Four school slates of the same size.

2—A silicate flap, powdered a bit with chalk to match the color of the slate. If the slate itself is already black, this is not necessary. The flap must fit the slates as previously described, Fig. 1.

3—White school chalk, preferably the softer kind.

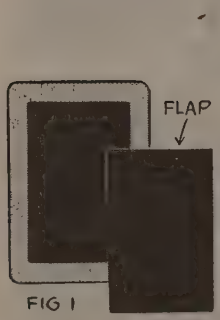


FIG 1

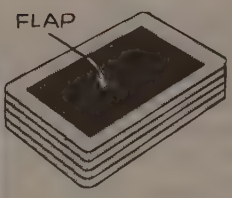


FIG. 2

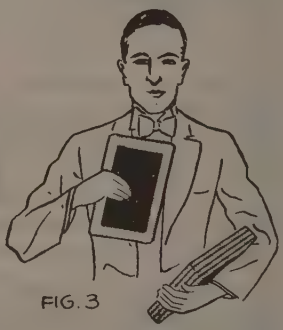


FIG. 3

TO PREPARE:

Write a message on one side of each of three slates, a different message on each slate. On the fourth blank slate, stack the other three slates, message side of each facing upwards. Place the flap on top of the upper slate, thus covering the message written upon it, Fig. 2.

TO PERFORM:

Pick up the stack of four slates casually showing the bottom and the top of the stack. The flap is held in place with your hand to keep it from dropping out. The slates should be placed on the left forearm and one end held by the left hand. The flap is upward, likewise the message on each of the three slates. Let the flap and message side of the slates turn in towards your body so as not to be seen by the audience when the messages are exposed without a flap.

Lift the top slate from the stack with the right hand, Fig. 3, and show both sides. Replace the slate on the stack with the *flap side down*, so that the flap will be against the message side of the second slate.

Turn the stack of slates towards the audience and on the top slate

write the number 1, Fig. 4. Remove the upper slate, but in doing so be sure that the flap correctly fits onto the second slate, so as to properly cover the message and cause no suspicion.

FIG. 4

Place slate, number 1 on the table with its message side down and the number side up. Or place it against something so the slate will be in full view of the audience. Three chairs could be used and a slate placed on each seat standing against the back of each, upright and in full view. Pick up the second slate, holding the flap in place and using care not to expose the message on the third slate. Holding the slates as in Fig. 3 will prevent exposure. Show both sides of the second slate and place on the third slate so that the flap comes between the two and covers the message on the third slate. Write the number 2 on the upper slate. Remove the top slate, again taking care that the flap is properly adjusted in the frame of the third slate. Place slate number 2 on the table beside the other one, the number side towards the audience, similar to slate 1.

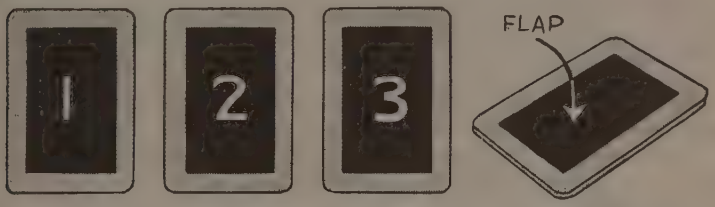


FIG. 5

Lift up the third slate and show both sides. You can casually show the upper surface of the fourth slate, as there is nothing written on that slate. Place the third slate on the fourth with flap side downward so the flap falls onto the bottom slate. Write the number 3 on the top slate and place it beside the other two slates, Fig. 5. "*Three slates will be enough; I will just place this one aside.*" . . . Place the fourth slate aside on the table.

FIG. 6

All that remains is to bring forth the message on each of the three slates when the time comes, by reversing each slate, Fig. 6.

NOTE: Where it is desired to produce a message also on the fourth slate, the routine is as follows. In this case the message on the fourth slate is hidden when the third slate is raised by also turning the message side of the fourth slate towards the body. After showing slate 3 on both sides, place it flap downwards on slate 4. Mark the number 3 on the top slate and place that slate beside the other two.

The message on slate 4 is covered by the flap. Show slate 4, the last slate, on both sides, and write the number 4 on the side not containing the flap. The flap side should be on the under side. Slate 4 is now held in the left hand. (However, it too can be stood up against something, being careful not to misplace or get the flap out of position.)

You work up the part that gives the reason for the messages to appear. This done, pick up slate 1 and turning it around, show the message written thereon, reading it aloud so there will be no mistake on the part of the spectators that a chalk message has mysteriously appeared.

Pick up slate 4 and place slate 1 under 4 which you are holding in the left hand. Square up the slates so that the flap will fall on slate 1. Lift up slate 4 from slate 1, turning the flap side of the latter slate away from the audience as you do so. Exhibit the message that has appeared on slate 4. Place slate 4 back on 1 so that the flap comes between them.

Lift up slate 3 and, turning it around, show the message that has appeared on it. Place slate 3 on the other two on your left arm.

Lift up slate 2, turn it around and show the message written on it. Place 2 on the other three slates and set the slates aside.

The fact that the flap is handled in this manner, requires no special get-away or dropping on the table. For this reason, the multiple slate mystery is adapted to close work in the parlor as well as a stage mystery. If desired, it is very easy in stage work to leave the flap on the table by placing slate 4 flat on the table for a moment.

A SPOOKY MESSAGE

Walter Gibson has used this combination with good effect. It presents an easy, safe way of working an interesting method of causing the name of a freely selected card to appear on a slate.

EFFECT:

A school slate is freely shown both sides, and is placed on the table. A spectator is given a deck of cards to shuffle and to remove any card he sees fit, but it must be back up and he is not to see it. The spectator places the card back up on the slate. The performer picks up another similar slate, shows it on both sides, and on one side writes with white chalk, THE NAME OF THE CARD IS. He places this upon the other slate and card,

so that the written words are on the inside. The magician says he has given the spirits something to work on and they in turn will write out the name of the card, which no one knows, upon the slate. Upon lifting up the top slate nothing seems to have happened. It still bears the words that the performer wrote. This puzzles him a bit, but knowing the spooks to be quite tricky at times he picks up a cloth and wipes off the chalk letters on the slate. Strange as it may seem, they do not all wipe off. Those that remain spell out, TEN OF HEARTS. The card on the other slate is lifted up, turned over and it proves to be the Ten of Hearts.

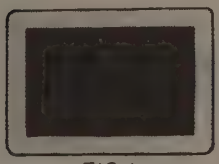


FIG. 1

FIG. 2

PARAPHERNALIA:

1—A slate and flap, Figs. 1 and 2.

2—A duplicate slate.

3—A piece of white chalk.

4—A deck of cards.

TO PREPARE:

On one of the slates write with chalk the letters, THE NAME OF THE CARD IS, (Fig. 3). Now with white show card color, or paint, cover the letters T, E, N, O, F, H, E, A, R, T, and S. The last T is formed from the D in the word CARD. The painted letters should be the same thickness as the chalk ones, and the paint should be dull, or flat. A shiny enamel paint is no good as it is not like dull chalk. When paint is dry wipe off the slate clean and, TEN OF HEARTS stands out as in Fig. 4.

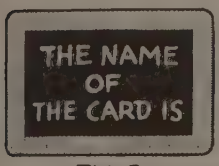


FIG. 3

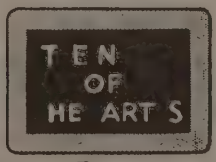


FIG. 4

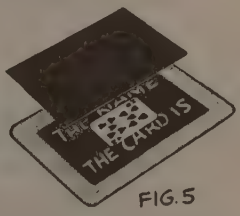


FIG. 5

Fill in the letters with white chalk again so as to form the letters, THE NAME OF THE CARD IS (Fig. 3). Properly done, the letters look as though they were all drawn with white chalk.

Remove the Ten of Hearts from the deck and place it face up on the writing on the slate, Fig. 5. Cover with the flap. The slate now appears to be blank on both sides. Place the slate on the table, flap up, and on top of this slate place the other slate.

TO PERFORM:

Pick up a deck of cards—the one with the Ten of Hearts removed—and give it to a spectator. . . . "*Sir! Do you believe in spooks? I had a*

friend one time who said he didn't believe in spooks, but was afraid of them all his life! But whether you do or do not believe in spirits, shuffle up this deck of cards, and then holding the deck, backs up, remove any card and without looking at the card or showing it to anyone place it upon this slate."

Pick up the unprepared slate and, after showing it upon both sides, hold it out so the spectator can put his selected card on it, Fig. 6. The card must be back up. It does not matter what card the spectator places on the slate. Replace the slate on the table. Pick up the prepared one. Hold the flap side towards the audience.

"*It is very important that none of us knows the name of the freely selected card—for I want you to see the power of the spirits who see and know things that we do not. However, we must encourage the ghostly forces by doing some of the work ourselves. Of course, we could simply talk to the spirits and say 'Spooky what is the name of the gentleman's card?' Even though he would answer you wouldn't hear him unless you hear spirit voices. To encourage the spirits I will write on the slate 'THE NAME OF THE CARD IS.'*''

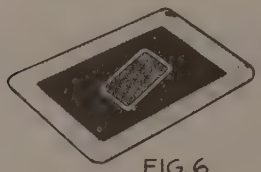


FIG. 6

FIG. 7

Write on the flap, THE NAME OF THE CARD IS, duplicating as nearly as possible the writing on the real slate hidden from view by the flap. . . . "*I've written that much. Now, let the spirits finish the message.*"

Turn the slate over so that the writing on the flap faces downward. Place the slate on the other slate and card. You can pick the other slate with card up from the table and hold both slates square up in your hands, Fig. 7. To the spectator who selected the card. . . . "*Perhaps you have never attended a spirit seance before. Let us see what has happened.*"

Lift up the top slate at the rear edge. Do not raise the front edge. This is so you can get a glimpse to see if the flap is properly fitted into the frame of the lower slate. If not, you can quickly fit the flap with one of your thumbs without the audience being aware of the fact. Drop the top slate again. . . . "*I thought I would peek inside but I forgot we can't very well see a spook, except maybe on a dark night. Come, spooky, tell us what the name of the card is and write it on the slate.*"

Lift up the top slate with the left hand and show the writing side to the audience. Replace the other slate on the table with the flap and card upwards. . . . "*It doesn't look like anything has happened. I remember one time someone said to Houdini 'Can we talk to the spirits?' and Houdini answered,*

"*Yes, we can talk to the spirits—but will they answer? Maybe I didn't leave enough room for a spook to write the answer. . . or sometimes a spirit is very tricky . . . I have an idea.*"

Remove your handkerchief from your pocket, or have one on your table. Wipe the chalk letters off the slate and reveal the painted letters, TEN OF HEARTS. . . ., "*Ten of Hearts! Lift up the card you placed on the slate, sir! Show it to the audience . . . there you are—The Ten of Hearts! Sir, you can't fool a spook!*" . . . Place the slate on top of the other slate on the table.

Other Card Combinations

Not only can Ten of Hearts be made from "The Name of the Card Is" but also Five of Hearts and Nine of Hearts as well. This gives you a chance to use a different card where you are doing a number of shows in the same place or before many of the same people.

FIG. 1

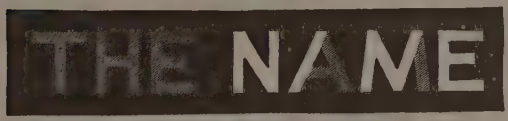


FIG 2

Fig. 1 shows how the number FIVE is made from THE NAME. Fig. 2 explains how NINE is made from the word NAME.

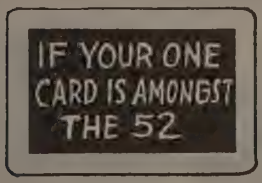


FIG. 3

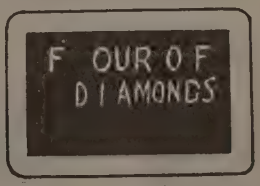


FIG. 4

From time to time different magicians have tried to break away from the Ten of Hearts and devise words to fit other cards. Ralph Read hit upon the words IF YOUR ONE CARD IS AMONGST THE 52, Fig. 3, to make FOUR OF DIAMONDS, Fig. 4.

In pattering this you can say, "*If your one card is amongst the 52 cards in the deck I will call upon the spirits to name it.*" Then you can go through the usual routine.

I sometimes use the words HE'S THINKING OF ONE OF THE CARDS, Fig. 5, to form the card KING OF CLUBS, Fig. 6. In order to get a B from a D I cover the middle bar of the B with a bit of black chalk and round out the right side of the D with white chalk.

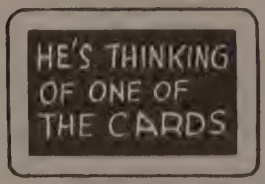


FIG. 5

FIG. 6

The patter I use is, "*Sir, I want you to think of your card. Oh, pardon me you do not know what the name of your card is. Well just visualize the back of a card without worrying about what the card is. But your superconscious mind knows. Spirit, oh, kindly spirit, he is thinking of one of the cards, will you name it for us?*"

Another method is to use a forcing deck as described in Lesson 52 for use in the Mental Magic. The deck is wrapped with a rubber band and thrown to a spectator to peek at a card and remember it. The "spirits" will tell him the name of the card he is thinking of. . . "*Spirit, dear spirit, concentrate on this man. HE'S THINKING OF ONE OF THE CARDS in the deck. No one but himself knows what the card is. Read his mind and write the answer on this slate.*"

MESSAGE ON PAPER

In this case the message appears on a sheet of paper and the slates seem only incidental.

EFFECT:

A sheet of paper is shown on both sides and placed on a slate. Another slate that has been freely shown is placed over the other slate and paper. At the psychological moment the slates are separated and a message is found to be written on the paper.

PARAPHERNALIA:

1—A slate with flap, Fig. 1.

2—A duplicate slate.

3—Two identical sheets of paper a bit smaller than the flap.

TO PREPARE:

Write on one sheet of the paper the message, answer to a series of numbers, or whatever you desire to appear on the paper, Fig. 2. Turn the paper over and place it on the slate, Fig. 3. The writing is against the slate

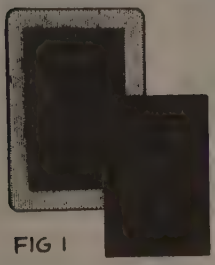


FIG 1

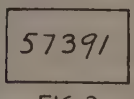


FIG. 2

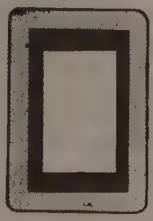


FIG. 3

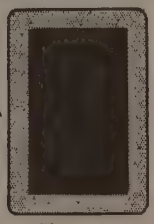


FIG. 4

proper. Let us call this slate A. Place the flap on slate A so as to cover the paper, Fig. 4. Have the plain sheet of paper and the other slate nearby.

TO PERFORM:

Pick up slate A, with flap on top. Holding the flap in place with your fingers, show the slate on both sides. Show the piece of plain paper on both sides and place it on the flap, Fig. 5. Pick up slate B and freely show it on both sides and place it on top of the slate A and the paper, Fig. 6.

Show the slates on both sides and in placing the slates on the table have the slates reversed so that slate A comes on the top. You can open the slates a bit at the rear and adjust the flap to fit the bottom B slate.

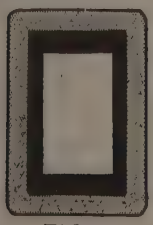


FIG. 5

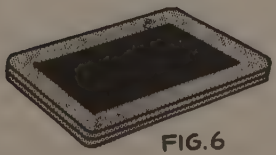


FIG. 6

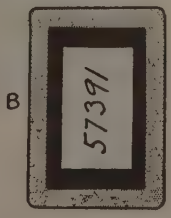


FIG. 7

Go through the necessary routine required to bring forth the climax of showing the message, then pick up the slates, lift the top slate off and show the message that has appeared on the paper, Fig. 7.

CHINESE COMEDY SLATE MESSAGE

This mystery is for comedy purposes. There are times when the magician wants to do a spirit slate mystery but without seriousness.

EFFECT:

A slate is shown blank on both sides with the exception of a chalk line drawn across the lower right corner of the slate on one side. A lady is asked to come up from the audience and be seated in a chair. She is asked to write her initials in the triangle of the slate which has been set off by the chalk line. The performer says that since the spirits work in the dark he will temporarily place the slate in an envelope. He has pushed the slate in part way when he happens to think that there is one spirit—an old Chinese magician—who said he could do things better in the light. So the slate is placed on the lady's lap, initialed side down. Someone in the audience is told to ask a question that they would like the Chinese magician to answer. The slate is removed from the lady's lap and the magician's answer shown—written in Chinese. The performer gives a funny interpretation.

PARAPHERNALIA:

1—A slate and a flap. The flap is prepared by cutting off the lower right corner, Fig. 1.

2—A piece of white chalk.

3—A small bottle of Show Card White (water color) and a small brush.

4—A heavy paper envelope open at one end into which the slate can be placed. It should be about two inches wider and longer than the slate, Fig. 2.

FIG. 1

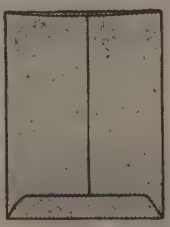


FIG. 2

TO PREPARE:

With the brush dipped in Show Card Color, paint two Chinese characters on the slate, Fig. 1. Also a line across the lower right corner of the slate. This line is determined by first placing the flap in place on the slate and drawing a pencil line on slate along the cut-away edge of flap. Remove the flap and paint a line along the right lower side of the pencil line. When the slate is covered with the flap, Fig. 3, the lower right cut-away edge of the flap is not noticed because of the white line along its edge. The line is apparently made so as to provide a separate space in the lower corner for a spectator to write his initials.

Cover the slate with the flap, Fig. 3, and place in the envelope. Put both on the table so the flap side of the slate is up.

To Perform:

Pick up the envelope with slate, and remove the slate, holding the flap in place with your fingers. Place the envelope back on the table.

FIG. 3

FIG. 4

FIG. 5

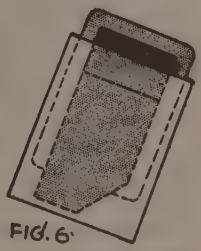


FIG. 6

"Do you believe in spirits? Chinese spirits? I am often asked, 'Can we talk to the spirits?' Yes, we can talk to the spirits; but the problem is, will they answer? I remember Moy Hun Toy, the Chinese magician who died some years ago. He said, 'Any time you need to call on a spirit to answer questions just call on me to know all, see all.' I am tempted tonight to call on Moy Hun Toy and see just how well he can answer one of our questions. It is said that spirits are fond of writing on slates. We have the slate and also the chalk. I am going to ask the young lady here to come up and assist me."

Have a lady come up from the audience and sit in the chair at your left. Show both sides of the slate to the audience. . . . *"We will use this slate. It is blank except for a chalk line I have drawn in this corner to provide a place for the lady to write her initials in the corner of the slate."*

Give the lady a piece of chalk and hold the slate out in front of her, your thumbs holding flap in place, and the triangular space pointed at the lady so she can easily write her initials in it. This she does, Fig. 4, and you show the initials to the audience.

"A-M-T. Are those your initials? They are. . . . . It is said that spirits like to work in the dark so we will place the slate in this dark envelope. But first look inside and see if you see a spirit inside."

Let the lady look inside the empty envelope. As she does this bring the flap side of the slate to the rear and secretly slip the flap out of position so it slips down with bottom edge resting on the lower part of slate frame, Fig. 5. The cut-out part enables the left hand to easily lift the flap out of the frame into position as in Fig. 5. Right thumb holds flap in position.

Take the envelope from the lady with your left hand and place the slate in it until about two or three inches from the top, Fig. 6. The left

hand holds the envelope at the bottom and the right hand holds the slate at the top. Allow the flap to slip down into the envelope.

"*We will let the spirits work in the dark by placing the slate back in the envelope. However*".... Remove slate from envelope, leaving flap inside.... "*Moy Hun Toy said he would rather work in the light.*"

Place the envelope with flap, casually back on the table.... "*Preferably on a lady's lap. Madam, you do not mind if I place this slate on your lap?*".... Place the slate with writing side down, on her lap and have her place her hands on top of the slate, Fig. 7.

"*If you feel the slate getting cold and clammy do not be scared. Now I am going to call on some member of the audience to ask a question and one that he or she would like to have the spirit of Moy Hun Toy answer. Perhaps you are interested in travel, money, love, any sort of a problem you would like Moy Hun Toy to answer.*"

It doesn't matter what kind of a question is asked. Suppose someone asks as follows.... "*The gentleman asks 'When will I go to California?' I would say that he is interested in traveling. Let us call upon the spirit of Toy to come down and write the answer upon this slate. Madam, do you feel anything being written on the slate? You do not? You are not feeling so well this evening. However, let us see.*"

FIG. 7

FIG. 8

FIG. 9

FIG. 10

Pick up the slate and show the audience the Chinese writing, Fig. 8 .... "*Yes, Toy has written the answer on the slate. And are these your initials?*"

Look at the slate. To audience: "*I forgot to tell you, Moy Hun Toy being a Chinese spirit would naturally answer you in Chinese. However, it might be a good idea for me to interpret the message for you.*"... Point at the characters as you explain.... "*Sir, you wanted to know when you would go to California. The character at the top says 'YES' and the writing at the bottom says 'NO'—so take your choice.*"

The less the answer fits the question the better. There are occasions where you want another answer to fit, so you interpret it accordingly.

WHITE CHALK OF MANY COLORS

Slate comedy is always welcomed, and this effect is one I have used with success from time to time. It combines a seemingly old gag with a new surprise finish.

EFFECT:

After showing a slate on both sides the performer calls attention to a piece of white chalk which he says is Chinese chalk with magical properties. He claims that with this piece of white chalk he can write any color. For instance, the color RED. He writes the word RED on the slate in white chalk. Of course this gets a laugh from those who do not know the gag, and a derisive smile from those that do. The performer then proceeds to write GREEN and BLUE also on the slate in white to further prove he can write any color. He places the slate on the table for a moment, and then thinking the audience did not really understand, he picks up the slate and shows that the RED is really written in RED chalk, the GREEN in GREEN chalk, and the BLUE in BLUE chalk.

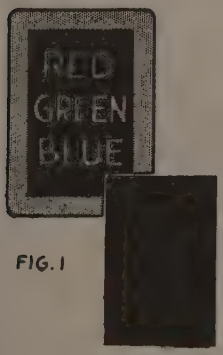


FIG. 1

FIG. 2

FIG. 3

PARAPHERNALIA:

1—A slate and a flap, Fig. 1. One side of the flap is covered with a piece of newspaper, Fig. 2.

2—Pieces of white, red, green and blue chalk.

3—A piece of newspaper.

TO PREPARE:

Beforehand print the word RED with the red chalk, the word GREEN underneath it with the green chalk, and beneath that the word BLUE with the blue chalk, Fig. 1. Place the flap on top of this writing with the black side outwards and newspaper side on the inside, Fig. 3. On the table place a sheet of newspaper larger than the size of the flap.

To Perform:

Pick up the slate and the piece of white chalk. Show both sides of the slate. . . . "*Years ago an old Chinese teacher was telling his pupils about a remarkable piece of chalk. While it seemed to be just a stick of common white chalk yet it would write any color. He explained that white was in reality made up of all the colors of the rainbow and that it wasn't so difficult therefore to write any color. So he asked one of the pupils to name any color and the pupil said 'RED.' So the teacher wrote R-E-D on the slate. . . . Then he said it was just as easy to write GREEN. . . . Or even BLUE.*"

Write RED, then GREEN, then BLUE on the flapside in white, as in Fig. 4. Make the same size and type of letters that you used for marking the colored letters beforehand. . . . "*Yes, it is amazing what one piece of white chalk can do.*". . . . Turn the slate over so that the flap side is on the bottom and place the slate on the piece of newspaper.

'*I suppose you are like the Chinese pupils. They said he just pulled a gag on us that is older than Methuselah. They secretly gave him the Ha-Ha! Now, the Chinese teacher was a wise man and he knew what his pupils were thinking so he picked up the slate*". . . .

FIG. 4

FIG. 5

Pick up the slate leaving the flap on the piece of newspaper, Fig. 5. Keep the blank side of the slate towards the audience. Turn the slate over . . . "*and showed them that he had really written RED in RED, GREEN in GREEN, and BLUE in BLUE. . . . Let that be a lesson to you!*"

Lesson 58

ILLUSIONS

ILLUSIONS FURNISH the large, the spectacular, and the flashy effects that climax the magic show. There are many things to consider in the making and the presentation of an illusion. What are its showmanship possibilities? Will it bring people into the box office? Does it make newspaper publicity? Does it transport easily? Has it entertainment as well as mystery? There must be a properly worked out routine, proper timing, and showmanship. The dressing of an illusion is important.

The professional who uses the illusions for the road must use more care in building for sturdiness, setting up, taking down, and transporting, than does the amateur who constructs illusions for a special or occasional use.

DAVID BAMBERG'S "THE GIRL FROM THE LIGHT"

David Bamberg (Fu Manchu) is truly a fine illusionist. His Chinese Wonder Show has been the talk not only of audiences but also magicians. He can take a simple principle and elaborate it into a brilliant stage production. His father, Theo. Bamberg (Okito), was a brilliant magician.

David gave me this illusion some years ago. It was a feature in his show. Regarding it, he said: "This illusion is one of my principal standbys. It is the great mystery of my show. It fools magicians because the principle is new. I have other massive illusions, but this thing weighs little, is easy to set up, can be worked right down front stage, is easy to build and easier to do." It is self-contained, costs little to build, requires no traps, mirrors or fake scenery, and can be done in a parlor as well as on a stage.

EFFECT:

A small platform on which is a four-sided, square cabinet, made of thin frames covered with paper, is rolled onto the stage. The front door is opened and an electric light hanging through the center of the top is removed. The lid is raised, the performer takes the light and shows it shining through each side, to demonstrate that the cabinet is really empty. He even walks around the cabinet with the light. The lid is closed and then the front door. The light is replaced through the center hole in the lid so it hangs on the inside of the cabinet. Another lamp is also lighted beneath the thin platform to prevent any trap work. Suddenly, shadows are seen floating around inside the cabinet, two hands with long fingers materialize, then slowly a shadowlike body materializes from the bottom of

the cabinet. It forms itself into the profile of a girl. The magician claps his hands and the girl bursts through the paper. The sides, the back and lid are now broken and the whole cabinet is shown to be a simple framework.

PARAPHERNALIA:

The paraphernalia consists of a specially constructed four-sided, square cabinet made of thin wooden frames covered with paper. The cabinet rests on a platform, Fig. 1.

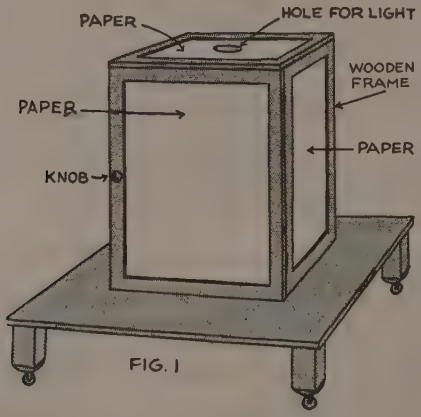


FIG. 1

There is a secret door at the rear of the cabinet, covering about two-thirds of the space, which opens inward, Fig. 2. The door is hinged on the wooden framework. At the rear of the right side frame is a piece of metal to prevent the door from swinging outward too far and as a protection.

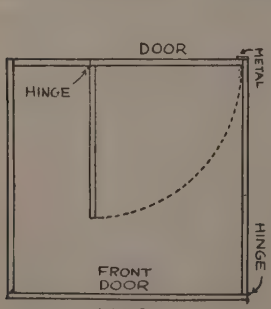


FIG. 2

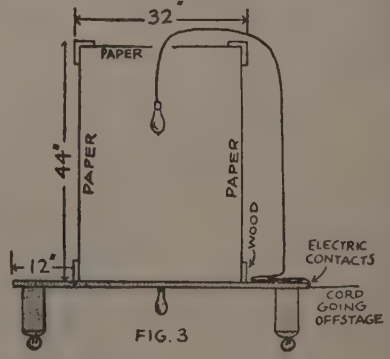


FIG. 3

Fig. 3 shows the sizes of cabinet and platform. The cabinet is about

44 inches high and 32 inches square. The platform extends a foot beyond the cabinet. There is a circular opening in center of the paper in the lid large enough to insert an electric light. The lamp cord plugs into the side of the platform and connects with another cord running offstage to a plug. Another electric light is under the center of the platform which also has a cord which plugs into the side of the cabinet alongside the other light cord.

Fig. 4 gives a view of the cabinet with lid and front door open. Notice how the lid is hinged at the rear. Hinges are placed on the rear of side frames so as not to interfere with the secret rear door that opens inward. The paper is thumb-tacked on the wooden frames from the inside.

The platform is easy to construct. It should not be too heavy. There is a leg at each corner and a caster on each leg.

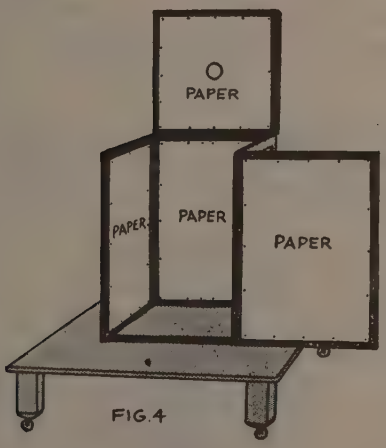


FIG.4

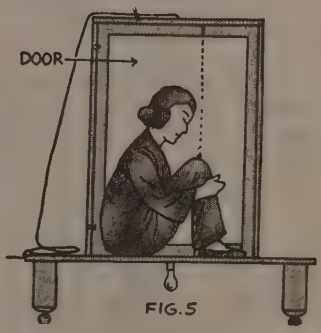


FIG.5

To Prepare:

The girl assistant, dressed in practical illusion clothes, Chinese or otherwise, sits on the platform back of the cabinet. She is hidden from the audience, Fig. 5.

To Perform:

The illusion is wheeled onto the stage, the girl hidden at the back. The front door is opened and the electric light shown hanging inside. Remove the lamp and raise the lid. Stand in the cabinet and, with lighted bulb, show the inside of the cabinet. Close the lid and place the lighted bulb on the side of the cabinet, then carry it to the rear and pass it between

the girl and the cabinet, Fig. 6. The light is run along the paper from top to bottom in a circular motion. Seeing the light also the feet, shoulders and head of the performer, no one would dream of a girl being on the back of cabinet. The effect is most deceptive. The light is now given to an assistant to hold, and the front door is closed. The girl pushes open the secret back door and, entering the cabinet, closes the door again.

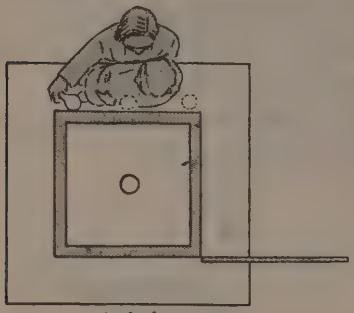


FIG. 6

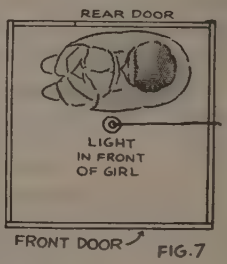


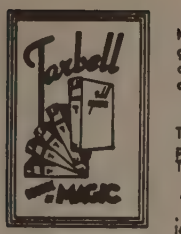
FIG. 7

The cabinet is whirled around and the light put back through the opening in the lid. The girl is sitting at the rear on the inside of the cabinet, Fig. 7. Therefore, the cabinet appears to be still empty.

FIG. 8

FIG. 9

She places only her hands and arms in front of the light with slow movements and the effect is that the audience sees a shadow on the paper on the front door—a shadow coming up from the platform. Slowly the girl works herself in front of the light until she is pressed against the paper door at the front, Fig. 8. Upon a signal, she jumps through the paper, Fig. 9. The sides, the back, the lid are now broken and the whole cabinet is shown to be a simple wooden framework.



PET SECRETS OF WORLD-FAMED ARTISTS

Many well-known performers contribute their latest and most closely guarded effects to this course as a tribute to Harlan Tarbell — a gracious acknowledgment of his genius and untiring efforts on behalf of the magic fraternity.

FOR AMATEURS AND PROFESSIONALS

The Tarbell Course in Magic is written for all who desire to become proficient in the art, whether for social amusement, or profit. 45,397 Tarbell volumes have been printed. Here is . . .

A COMPLETE, EXPANDING, LIBRARY OF MAGIC

. . . which will consist of several volumes, and will cover magic in all its phases — note below the contents of previous volumes:

Volume 1 — 19 Lessons — 410 Pages — 918 Illustrations — $17.50

1. History of Magic
2. Magic as a Science
3. Sleight of Hand with Coins
4. Coin Tricks
5. More Coin Tricks
6. The Thumb Tip
7. Impromptu Tricks
8. Ball Tricks
9. Mathematical Mysteries
10. Effective Card Mysteries
11. Impromptu Card Mysteries
12. Mental Card Mysteries
13. Card Sleights
14. Novel Card Mysteries
15. Restoring Torn Papers
16. Rope & Tape Principle
17. Handkerchief Tricks
18. Knotty Silks
19. Eggs and Silks

Volume 2 — 14 Lessons — 410 Pages — 1087 Illustrations — $22.50

20. How to Please Your Audience
21. Magic with Wands
22. Double Paper Mysteries—many deceptive effects
23. Magic with Coins
24. Cigarette Magic, with lighted and unlighted cigarettes
25. Sleight of Hand with Cards—back palm, seconds, etc.
26. Selected Card Mysteries
27. Rising Cards (17 methods)
28. Egg Magic—Tarbell's Egg Bag —Unbreakable Egg, etc.
29. Billiard Ball Manipulation
30. Handkerchief Magic, De Luxe
31. Rope Magic—new, clever
32. "Ghostlite" Mysteries
33. Illusions—low cost effects

Volume 3 — 12 Lessons — 418 Pages — 1116 Illustrations — $22.50

34. Routining a Magic Show
35. How to Make People Laugh
36. Intimate Magic
37. Conjuring with Currency
38. Modern Coin Effects
39. Fundamental Card Sleights
40. Card Mysteries
41. Card Stabbing
42. Novelty Handkerchief Magic
43. Color Changing Silks
44. Rabbit and Dove Magic
45. Illusions

Volume 4 — 13 Lessons — 418 Pages — 1140 Illustrations — $22.50

46. Novelty Magic, wide variety
47. Thimble Magic—complete act
48. Swallowing Needles & Blades
49. Unique Card Magic
50. Novelty Rising Cards
51. Card Transition Tricks
52. Mental & Psychic Mysteries
53. The Thumb Tie—10 Methods
54. Chinese Linking Rings
55. Magic With Ribbon
56. Silken Trickery, De Luxe
57. Slate Tricks, new & novel Methods with 1 & 2 slates, etc.
58. Illusions—Fu Manchu's

Volume 5 — 13 Lessons — 418 Pages — 1152 Illustrations — $22.50

59. Unique Magic
60. More Unique Mysteries
61. Four-Ace Effects
62. Modern Mental Mysteries
63. Hat and Coat Productions
64. Oriental Magic
65. Original Oriental Secrets
66. Tarbell Hindu Rope Mysteries
67. Modern Rope Magic
68. Magic of the Bambergs
69. Magic with Bowls and Liquids
70. Illusions
71. Publicity and Promotion

Volume 6 — 10 Lessons — 410 Pages — 1200 Illustrations — $22.50

Edited by BRUCE ELLIOTT

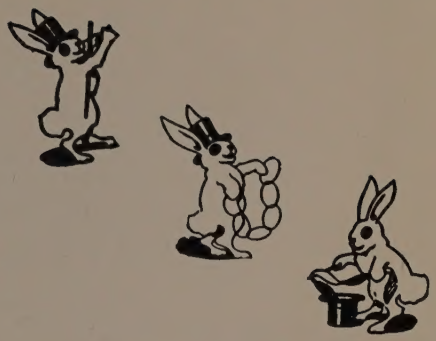
72. Novel Ball Magic
73. Unique Card Effects
74. Novelty Magic
75. Rope Magic
76. Mindreading Mysteries
77. X-Ray Eyes and Blindfold Effects
78. Silk and Rope Penetrations
79. Escapes and Substitutions
80. Spirit Ties and Vase Turning
81. Modern Stage Magic
82. Stage Productions
83. Magic as Theatre

Volume 7 — 8 Lessons — 496 Pages — Fully Illustrated — $25.00

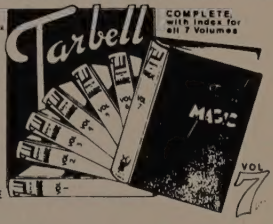
YOU CAN FIND A LOCAL MAGIC DEALER BY LOOKING IN THE YELLOW PAGES OF YOUR AREA AND IN THE YELLOW PAGES OF THE SURROUNDING CITIES UNDER "MAGICIAN'S SUPPLIES".

WRITE TO THE PUBLISHER IF YOU CAN NOT FIND A MAGIC DEALER. INCLUDE A SKETCH SHOWING YOUR LOCATION IN RELATION TO THE NEAREST LARGE CITIES. THE PUBLISHER WILL SEND YOU CATALOGS AND THE NAMES OF SEVERAL MAGIC DEALERS FROM WHOM YOU CAN BUY DIRECTLY OR BY MAIL. INCLUDE $1.00 HANDLING CHARGE FOR POSTAGE AND THE CATALOGS.

PRICES ARE SUBJECT TO CHANGE WITHOUT NOTICE. OUR BOOKS ARE AVAILABLE FROM YOUR PREFERRED MAGIC BOOK DEALER. YOU CAN ALSO ORDER DIRECTLY FROM THE PUBLISHER IF NO DEALER IS CONVENIENT FROM WHICH TO BUY DIRECTLY. ORDER FROM BOOKS DEPT., D. ROBBINS & CO., INC., 70 WASHINGTON STREET, BROOKLYN, N.Y. 11201. ADD $1.50 EXTRA FOR SHIPPING THE FIRST BOOK AND ADD 50¢ ADDITIONAL FOR SHIPPING EACH ADDITIONAL BOOK. ROBBINS PUBLISHES OVER 200 BOOKS ON THE VARIOUS ASPECTS OF THE MAGICAL ARTS.



THE BOOK YOU'VE BEEN WAITING FOR...



A CARNIVAL OF MENTAL TRICKS

*

REMARKABLE POCKET TRICKS

*

4ND PAGES OUR BIGGEST ONE

WRITTEN & EDITED BY HARRY LORAYNE

*

600 ILLUSTRATIONS BY ED MISHELL

Some of the best minds in magic contributed to write this tome. (It weighs over two pounds) We are sure this book will spend more time in your hands than on your bookshelf. To best describe Tarbell #7—these are the contents.

Lesson #84 — MORE MENTAL MAGIC
Lesson #85 — CARD MAGIC
Lesson #86 — ROPE MAGIC
Lesson #87 — NOVELTY MAGIC
Lesson #88 — MONEY MAGIC
Lesson #89 — SILK MAGIC
Lesson #90 — ILLUSIONS YOU CAN MAKE
Lesson #90 — LATE ARRIVALS

The binding is in beautiful Black & Gold and matches the other Six Volumes in decor and feel. Here's a book that's easy to read, contains exciting magic, is written with expertise and is a pleasure to own. A big **PLUS** is the complete CROSS INDEX of all SEVEN VOLUMES OF TARBELL. If you want to fill in any of your missing Tarbells, here are the prices.

Tarbell #1 — $17.50 each

Tarbell #2 —
Tarbell #3 —
Tarbell #4 — **$22.50 each**
Tarbell #5 —
Tarbell #6 —

Tarbell #7 is the last of the series. This long awaited book is available NOW and your orders will be processed immediately. **Price $25.00**

Published by
D. ROBBINS & CO., INC.
70 Washington Street
Brooklyn, N.Y. 11201

A MASTER OF IMPOSSIBILITIES

Dr. Tarbell was a genius in creating, solving and demonstrating mysteries. The things you know cannot be done—Dr. Tarbell did. He made mystery not only an art but a science. He puzzled the magician as well as the layman. At an early age, Dr. Tarbell realized the strange power that mystery held over man and how it shaped his destiny. He saw how legends lived when facts died and how illusion too often looked more like truth than truth itself. So he began to study magic and mystery the world over as practiced by the Witch Doctors of the Jungles, the Gulli-Gulli Wonder Workers of Egypt, the Magicians of the Orient and Occident, the Priests of the Pagan Temples, together with the Mysteries of Truth brought forth by the great Magi—the Wise Men of the Inner Brotherhoods.

From his uncanny knowledge of these things he developed programs that were the outstanding sensations of the American platform.

Dr. Tarbell's skill in creating mystery, his pleasing personality, his individualistic sense of humor and his ease of speaking, placed him in a class by himself. Every kind of audience enjoyed Dr. Tarbell. He was a supreme entertainer.